

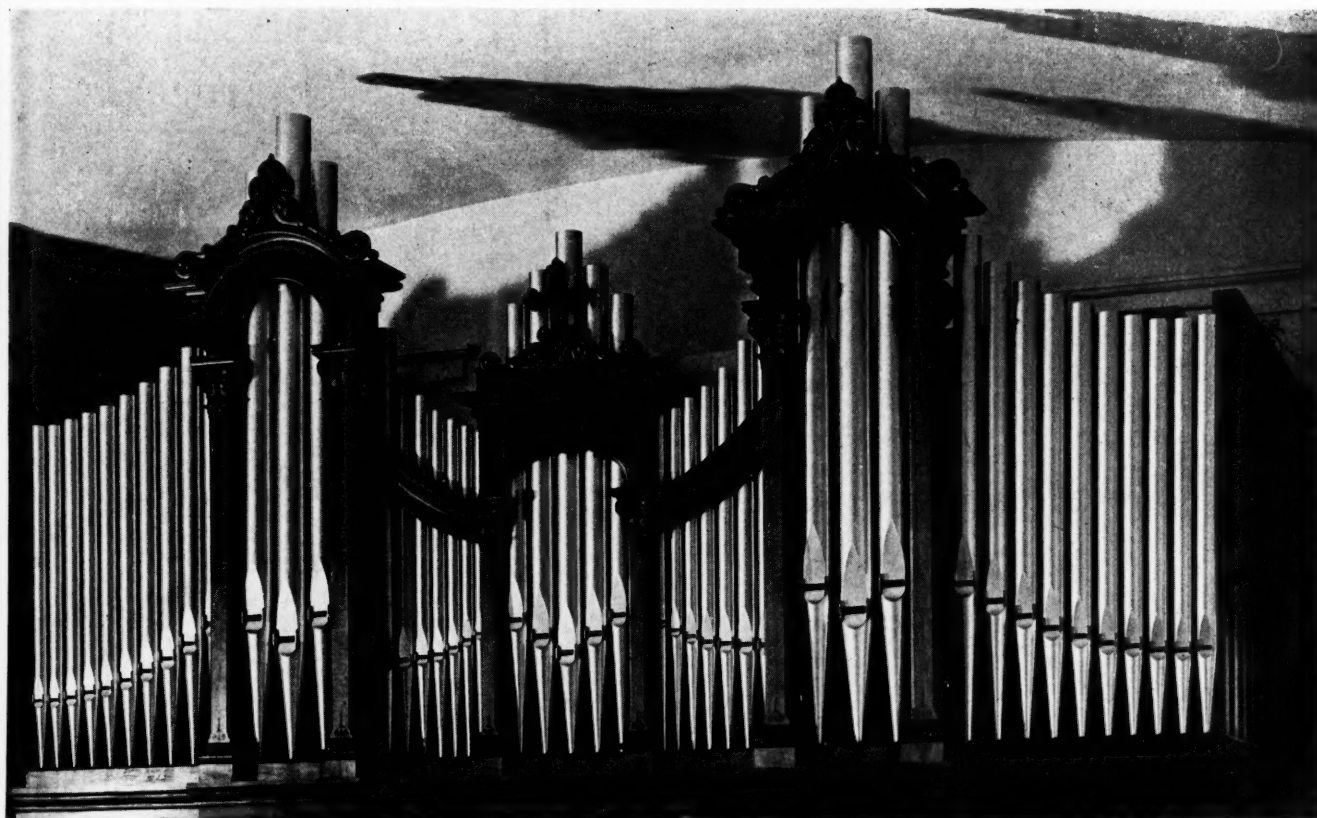
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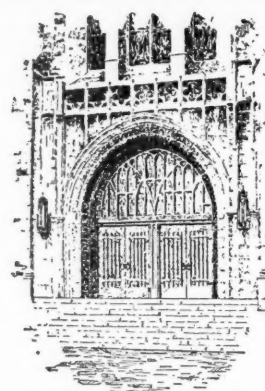
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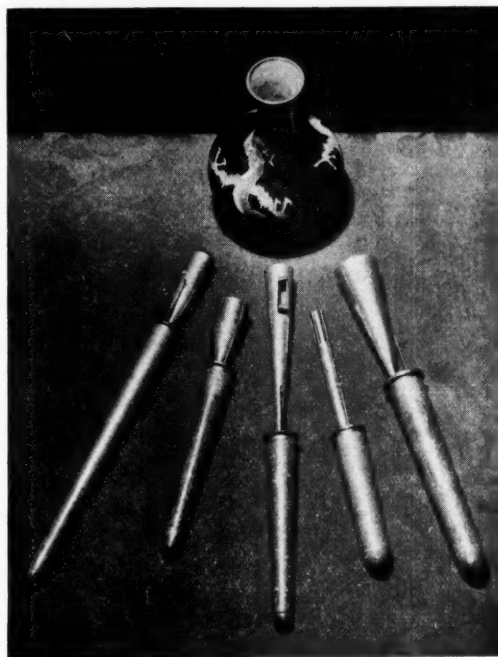
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REPERTOIRE AND REVIEWS

Prepared With Special Consideration for the Average Organist

Music for the Easter Season

AW2E—William A. GOLDSWORTHY: "*Christ the Lord is risen today*," G, 5p. me. (J. Fischer & Bro., 15¢). Text by C. Wesley. A piece of excellent two-part writing—as difficult a style as a composer can try; aside from a short phrase intentionally in unison, the two-part writing deteriorates into one-part only seven times and in each case it's only a passing-note. Real technic that, and none of the easy consecutive thirds or sixths. Our guess is that adult voices are best, but a really good junior choir should also be able to make it highly effective. A fine number, reflecting the joy of the Easter message.

*AW3L—Homer, ar.C.Deis: "*Sheep and Lambs*," Af, 7p. me. (G. Schirmer, 15¢). Text by K.T. Hinkson, dealing poetically with "Rest for the Lamb of God upon the hilltop green—only a cross of shame." Beautiful, sympathetic, simple music. Why not for Good Friday?

A—Donald D. KETTRING: "*Christ Victorious*," Bf, 11p. e. (J. Fischer & Bro., 16¢). And in this same cover is a second number, both intended for processions. The title would best fit the post-Easter season. First we have a simple hymn in harmony, then the organ plays the hymn while the voices sing a melody in unison under the hymn-melody, next the hymn sung in harmony again, and finally the tune sung in unison by most of the voices against a descant by the top sopranos. Altogether an excellent processional for Easter or a Sunday soon thereafter.

AW3E—R. Deane SHURE: "*Easter Alleluia*," Ef, 2p. u. e. (Ditson, 10¢). Hymn text. Graceful, melodious, rhythmic music well suited to women's voices; will be welcomed by any congregation.

AE—Reginald SWEET: "*Awake good people*," Em, 14p. u. me. (G. Schirmer, 20¢). A combination of two styles; first a hymn-like section in block harmony, rather reserved and dignified; second some mild pyrotechnics in which a single syllable is held for long phrases. An unusual sort of an anthem for choirs delighting in the pure vocal effects so often introduced in church music in recent years. None too easy.

General Service Music

A—Bach, ed. Drs. Charles N. Boyd and Albert Riemen-schneider: "*Chorales*," Bk. 2, Nos. 92 to 120, 32p. 29 chorales. German and English texts (G. Schirmer, vocal score 50¢). Full score and instrumental parts available. Original instrumentation is indicated in the preface together with suggestions for alternate modern instrumentation. Some of the *Chorales* are simple, some are florid; some can be done unaccompanied, but many cannot. Obviously the proper use of the collection is for services in which the accompanying orchestra instruments are available. For organists it makes valuable study material because the German text is translated into English, thereby giving an indication of the spirit behind the music.

A1—Frank C. BUTCHER: "*Office of Holy Communion*," C, 10p. me. (Gray, 16¢). A splendid setting in every way. The "*Benedictus Qui Venit*" is given only in a setting for chorus; all the rest is for unison singing, not for a junior choir but the adult chorus.

A—Joseph W. CLOKEY: "*Jubilate Deo*," Bf, 9p. md. (J. Fischer & Bro., 16¢). English text. An unusual setting, with unexpected harmonies and progressions, but not purposely cacophonous though occasional passages have somewhat that effect. Done by a competent choir, with the accompaniment playing its part independently instead of finding it necessary to come to the rescue of the voices, it should be effective and quite worthy of its place in the service.

A—Henry HALLSTROM: "*God came like the dawn*," 11p. md. (Gray, 16¢). Text by Composer. Here's one for the best choirs only, not that it's so difficult but rather that the Composer is creating moods of all sorts and using anything he wants for that purpose. Moody, sometimes picturesque, often dramatic, but always sincere no matter how forceful it is. This is the kind of thing the modernists think they are writing, but are not; this makes music. And it could not have been written a decade ago. Yet it's not outlandish; rather it is great. Might be difficult to fit into an ordinary service, but splendid for that musicale built around a central theme. A great many totally unexpected things, but not an ugly moment in it anywhere.

A4+—Thomas HARBORNE: "*Who shall separate us*," Af, 7p. t. me. (J. Fischer & Bro., 15¢). Text from Romans 8. A fine setting of the text, giving it a meaning the congregation can take home with them, a more forceful meaning than any spoken words could give it. If solos are objectionable, try unisons; that solo passage is one of considerable beauty and strength. The chorus seems to be a mild let-down, but give it the right reading, the right tempo, and it will carry along nobly. It's a fine anthem for any choir.

A4+—Alfred H. JOHNSON: "*A Prayer for Peace*," Em, 4p. u. b. me. (J. Fischer & Bro., 15¢). Text by V.G. Collins. Another splendid anthem, truly musical, expressing its text forcefully. The solo passages are restrained, partly like monotonizing, with the accompaniment soaring above; followed by the unaccompanied chorus passages, the composition gains considerable variety. Plenty of freedom in writing, but nothing deliberately forced. A fine anthem for every choir.

A—Philip G. KRECKEL: "*Mass in Honor of the Holy Cross*," 28p. u. me. (J. Fischer & Bro., 80¢, voice-parts 35¢). Latin text. "Written for choirs that desire a practical Mass which can be sung unaccompanied and one that approaches the classic style of church music." A fine setting, excellent music that is always true to its text. The Composer suggests it be sung accompanied until the choir has become so thoroughly familiar with it that unaccompanied singing can then be done with ease. If he does not watch out, Mr. Kreckel will revive the lost art of true contrapuntal writing; some of the passages are superior in that direction, but he never makes the mistake of letting the composition urge get the better of his duty to provide a fitting setting.

A—Morten J. LUVAS: "*Sing loud alleluia*," G, 3p. u. e. (Birchard, 10¢). Text from 1524. A simple praise anthem especially appropriate for the post-Easter season. Easy for any choir to do, and done unaccompanied it will have a good effect.

A8—C. Albert SCHOLIN: "*We see the Christ*," Fm, 5p. u. me. (J. Fischer & Bro., 15¢). Text by A. Lowe. Fine for these evil days. "Death rules the earth . . . death rules the skies . . . death rules our hearts . . . we see the Christ," etc. In harmonic style, opening with four measures of 4-part men's-voice humming, and then the text. A dramatic sort of a thing, richly harmonic, easy to sing and easy to understand, all in terms of music that has an appeal of its own.

A4+—Paul J. SIFLER: "*The Miracle on the Mount*," 10p. t. o. me. (Summy, 16¢). Text by L.S. Schuttenhelm, dealing with healing the cripples and feeding the multitude. When the sermon deals with this subject it is difficult to find an anthem to fit; this one fits excellently. Its music is harmonic, slightly dramatic, heavy with divided parts (which can be lightened by eliminating the duplications). A genuine organ part for most of it. Altogether an anthem to be remembered when needed for its special purpose.

A6—W. R. WAGHORNE: "*Amen after benediction*," Ef, 2p. e. (Birchard, 6¢). Merely an amen for 4-part chorus and 2-part junior choir, simple, sane harmonies, melodic enough, and all so easy and natural that it makes an ideal closing amen for any service.

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Organ Music

Richard Keys BIGGS: *Grand Chorus, 'on Credo No.3,'* E, 3p. me. (J. Fischer & Bro., 50¢). A 6-measure theme is first given in E and then immediately repeated in E-flat and D. After a brief episode it is given again in D-flat, A-flat, and E-flat, followed by another episode; and then the final page follows along somewhat the same pattern, but with more variety. Where the theme of the work is recognized the piece will carry all the greater interest. It was written in memory of one of the organ world's best friends, the late George Fischer.

George Frederick McKAY: *Three Miniatures: Chorale, Aubade, Noel*, 6p. (J. Fischer & Bro., 75¢). Here are three improvisations that would do nicely for brief spaces in the service that need filling in by the organ. Give them refined registration and they will be quite charming on a very large and rich modern organ for that vacant spot in the service.

STANDARD ORGAN COMPOSITIONS

Edited by ROLAND DIGGLE

• 9x12, 189 pages, 56 pieces, paper-bound (Amsco, \$1.00). These Amsco books give a lot for the money. Dr. Diggle by request has already given a hurried review in his own columns in these pages, but perhaps a few additional comments are in order. The customer pays less than 2¢ a piece for the music here. The pieces are intended for the average organist, and the average small organ. After a group of pieces by such organ composers as Franck, Widor, Guilmant, etc., on page 44 we find *Mystic Night* by Flor Peeters which would cost us anywhere else at least half the price of this collection. Some of Dr. Diggle's own contributions to the collection are very good service music; true, he treated Good King Wenceslas like a nice old gentleman, but in the process got him slightly inebriated and he didn't know the way to go home, but his wanderings around make good listening for Christmas season programs. Next he takes Brother Barnby and chases his Sweet & Low around entertainingly. What he does to the tune Austria is quite interesting, but you'll have to work to learn it. There are some secular tunes, dressed up nicely but still secular and hardly for church use. There are some classics, shortened a little and thereby improved, for practical church use. Among the organ composers are Bach, Rheinberger, Guilmant, Peeters, Brahms, Franck, Hesse, Dubois, Widor, Biggs. Among the transcriptions are Beethoven, Schumann, Handel, Tchaikowsky, Wagner, Grieg, Goldmark, Rachmaninoff, Mendelssohn. Some pieces are not at all easy. Much more than half of them are good for church use. The presence of trigger-setting for the Hammond electrotone is not a pest in this case, for there is not much of it. Dr. Diggle has not only included lighter pieces but has used also those of serious worth; the first one in the book is a shortened version of the Franck *Chorale in E*. Altogether a book giving a lot for a little.

Some New Organ Editions

Reviews by ROLAND DIGGLE, Mus.Doc.

• With the publication of organ music cut to the minimum it behooves organists to take special notice of all new publications and at the same time bring back to life some of the excellent numbers that have been published during the past fifteen to twenty years.

Gray deserves the thanks of all organists for a progressive attitude regarding organ music; were it not for them the output of new organ music during the past year or so would be cut drastically. Among their new publications we have Leo SOWERBY'S *Meditations on Communion Hymns*; tunes used are "Picardy," "Luise," "Pange Lingua," "Meditation," "St. Vincent," and "Sacramentum Unitatis." A footnote tells us they were designed to be played during the time the congregation receives the communion. Personally I should hesi-

tate to use music of this type during that part of the service, for with such a congregation as I have in mind it would prove most disturbing. I do feel however that as preludes for such services they are admirable. I have used some of them as postludes. The music is in the style of the later Sowerby and needs careful registration in order that the part-writing be transparent. Of the six I like *St. Vincent* best, but if you use the tunes all of them should prove useful; I believe you will find this album of 30 pages practical.

Another set of *Hymn-Preludes* is by Seth BINGHAM; set 1 contains six pieces on the tunes "Ajalon," "Festal Song," "Morwellham," "Martyn," "Toplady," and "Truro." They are shorter and easier than the Sowerby pieces, and while some of the harmonies may startle some of the old ladies, they should prove useful. I like "Festal Song" and "Truro" best; they make good postludes as well as preludes. The six pieces cover 15 pages and fit well on a small organ. If you use these tunes, and who does not, take a look at these pieces.

Another Gray album is the *Four Sketches* by Robert Schumann, originally composed for pedal-pianoforte, arranged for organ by John E. West, which should be in the library of every organist. All four are useful for service or recital and are within the reach of the average organist as regards difficulty. I use these pieces a great deal and recommend them highly.

Two more numbers from Gray are the *Prelude on Duke Street* by Edward G. MEAD and an arrangement of the *Polonaise et Double* of Bach by Robert Leech Bedell. The first is an admirable service piece founded on one of the best-known tunes in the hymnbook; three pages, quite easy, and effective on a small organ, I have used it both as prelude and postlude. The second, taken from *Suite No. 2 in B minor* for flute and strings, fits the organ admirably and should prove popular with recital audiences.

Daniel Gregory Mason has transcribed for organ (Schirmer) a number titled *Arise Arise* from his own suite after English folksongs for orchestra. Here we have a seven-page piece that should be welcomed by recitalists; perhaps it could be used as a prelude with some cuts—I find pages 6 and 7 rather dreary. The writing shows a master craftsman. The orchestral version should sound excellent.

It is a great pleasure to see the reprints published by Edward B. Marks. Here we have the delightful and very practical *Messe De Mariage* by DUBOIS—five pieces any organist can play, and still the type of music the average listener enjoys. I suggest that you forget the title altogether, use the pieces as you would any other suite—preludes, offertories, postludes. It is such melodious music and demands so little in the way of technic that this new edition should prove a gift from the gods.

Then we have an American edition of the *First 'Symphony'* of VIERNE—think of it for only \$1.50. Here is a work every organist should own, 55 pages of music that are full of interest. Even if you never play it in public you cannot fail to get a great deal of enjoyment working on it, and two movements are still great music.

Then there are two books of KARG-ELERT'S *Choral Improvisations*, music every organist should be acquainted with. At these prices there is no excuse for any organist's not having at least one book of these truly great pieces. I would suggest Volume 2 as being the best to start with, for out of the eleven pieces any organist worthy the name can play nine—and if you do not enjoy them I'll again eat my red flannel underwear. May I say that the softer Karg-Elert pieces sound excellent with the registration suggested.

Last I want to recommend a *Grand Choeur* by Richard Keys BIGGS (J. Fischer & Bro.) which has just come from the press. It is Mr. Biggs' best organ number and makes a stunning postlude. By all means get this—and thumbs up for the American composer.

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

MUSIC REVIEWS

Before Composer:

—Arrangement.
A—Anthem (for church).
C—Chorus (secular).
O—Oratorio-cantata-opera form.
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
4—Partly 4-part plus, etc.
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.
C—Christmas. P—Palm Sunday.
E—Easter. S—Special.
G—Good Friday T—Thanksgiving.
L—Lent.

After Title:

c.q.cq.qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.f.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated)

o.u.—Organ accompaniment, or un-accompanied.

e.d.m.v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest or detail of stoplist.
h—History of old organ.
m—Mechanism, pipework, or detail photo.
p—Photo of case or auditorium.
s—Stoplist.

INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*—Photograph.

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Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

Obvious Abbreviations:

a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor.
h—Harp. u—Unaccompanied.
j—Junior choir. v—Violin.
m—Men's voices. w—Women's voices.
o—Offertoire. 3p.—3 pages, etc.
o—Organ. 3p.—3-part, etc.
o—Piano. Hyphenating denotes duets, etc.

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MARCH 1942

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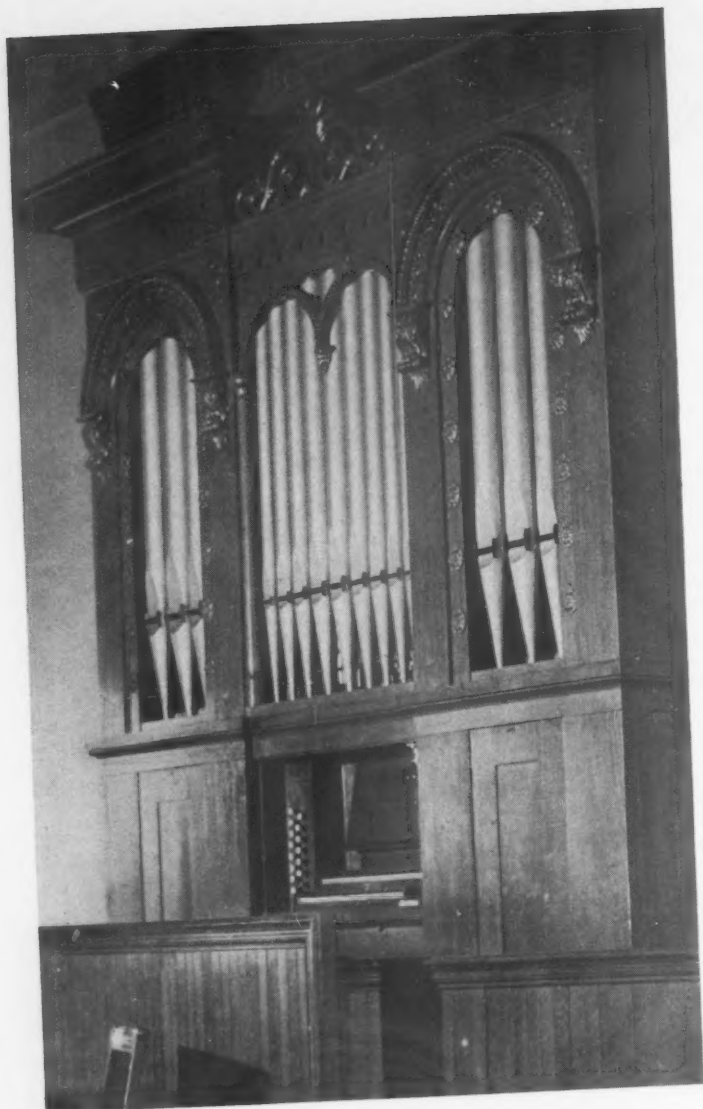
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RICHMOND STATEN ISLAND Phone: Dongan Hills 6-0947 NEW YORK CITY



SHELBURNE FALLS, MASS.
Organ installed in 1858 by Wm. A. Johnson in Baptist Church and still
making music in the grandest of organ tones.

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THE AMERICAN ORGANIST

March, 1942

Wanderings of an Organ Enthusiast

By JOHN VAN VARICK ELSWORTH

FROM time to time much interest has been shown in old organs, principally in other countries, and in recent years interest has been shown in the preservation and correct reconstruction of some of the work of our own fine American organbuilders of the nineteenth century. This awakened interest has been due in a large part to the efforts and sound advice of Senator Richards, Dr. William H. Barnes and others.

The American organbuilders whose work of the nineteenth century still lives in many fine old churches are mainly: Johnson & Son of Westfield, Mass., Hook & Hastings of Kendall Green, Mass., Hilborne L. Roosevelt of New York, Steere & Turner of Springfield, Mass., and J. H. & C. S. Odell of New York. The period embraced in the work of these firms is roughly from 1840 to 1890.

The writer has become increasingly interested in finding examples of the above firms; many trips and long searches in various cities were made, only to find that many of these fine organs had been thrown out entirely to be replaced by modern instruments.

Therefore, it was decided to turn to an entirely different angle of investigation and search. This was due principally to a suspicion that in small New England villages the churches would be conservative and might contain many of these splendid organs.

With this in mind, my vacation led me to western and northwestern Massachusetts where I visited many churches in these beautiful New England villages and here I found that my suspicions were well founded. Unfortunately, the time at my disposal prevented my field of search from broadening out, but the data gathered will prove to be of great interest, and another time perhaps the search can be continued to embrace much more territory.

All the villages in which organ pilgrimages were made were within a fifty-mile radius of Westfield and Springfield, Mass. One thing that impressed me was the lack of appreciation of these fine organs, which are all tonally sound and in which the workmanship is of a superior quality and the materials were of only the best. The voicing of the individual stops reflects the care and time expended on this vital phase of organbuilding. As is true of all organs of the time, the pedalboards are short and straight, and the manual compass varies, either 56 notes or 58, while the pedalboards vary from 17 to 28. The shorter the compass, the older the organ in most cases.

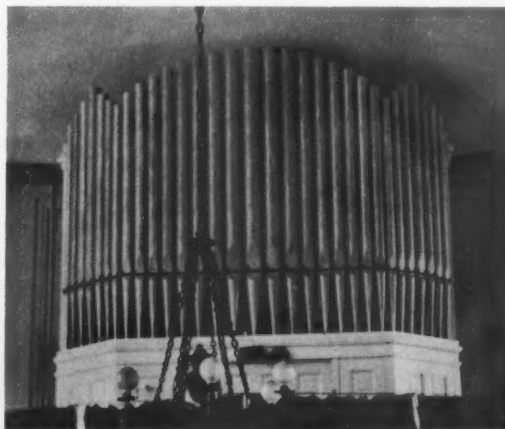
Herewith are listed some of the churches that contain these fine organs, together with stoplists and data on each organ

The Author searches through a sector of old New England for organs of a bygone era and comes back with stoplists, photographs, and descriptions of some small but fine examples of the art of organbuilding, chiefly the work of Johnson & Son.

with brief comments. In each case the exact information from the name-plate is given and also the date when given.

Old Deerfield, Mass., is located three miles south of Greenfield, just off the main route to the south. This beautiful village with its old houses and stately trees dates back to the 1600's. Here in 1704 an Indian massacre occurred. Some of the original houses dating from that time still stand. Here one finds a beautiful brick church of Christopher Wren design, with a lofty white steeple adorned with a gilded cock. Inside, the pews face the doors by which one enters, so late-comers are really conspicuous. At the rear and in the horse-shoe-shaped gallery stands a fine old Johnson organ. This organ is in its original state with a fine Diapason chorus on the Great, and a beautiful Dulciana and Melodia. The Swell has a nice Diapason and a beautiful Dolce composed of inverted conical pipes, i.e., the diameter at the top of the pipe is larger than at the mouth.

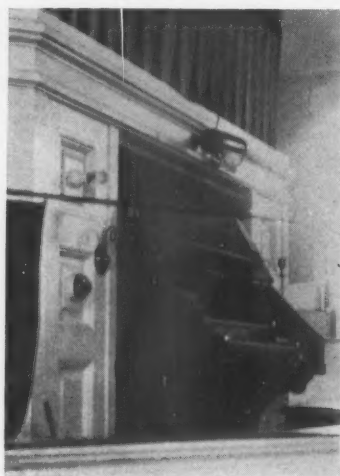
Driving over the famous Mohawk Trail from Greenfield to North Adams, Mass., a distance of 39 miles, one travels



DEERFIELD, MASS.

The Brick Church paid Johnson & Son \$1800.00 in 1894 for its 2m of a bakers'-dozen ranks and got more than it paid for

through the heart of the Berkshires, and each mile is through the most lovely scenery. Turning south at North Adams, a few miles more bring one to Adams, which is principally a manufacturing town. In the business district perched on a high terrace is the old First Congregational Church. The interior had just been redecorated and a splendid job had been done.



Deerfield, Mass.
Brick Church

DEERFIELD, MASS.
BRICK CHURCH

Johnson & Son, Op. 736, 1894

V-13. R-13. S-15. B-0. P-676.

PEDAL	2 2/3	Twelfth 58
16 Bourdon 28	2	Fifteenth 58
GREAT		SWELL
8 Diapason 58	8	Diapason 46
Unison Bass 12		St. Dia. Bass 12
Dulciana tc 46		St. Dia. Treble 46
Melodia tc 46		Dolce 46
4 Octave 58	4	Flute 58
Flute d'Amour 58	8	Oboe 46

Couplers: G-P. S-P. S-G.

Fixed Combinations: Great Piano, Great Forte.

Swell enclosed; electric blower.

[Irregularities in spelling have been corrected in the stoplists herewith, all save the here harmless deceit of calling a Stopped Flute a Stopped "Diapason." By this time America has developed a sense of true Diapason tone, so that Stopped Flutes no longer masquerade as Diapasons.—Ed.]

ADAMS, MASS.

FIRST CONGREGATIONAL

Johnson & Son, Op. 592

V-19. R-19. S-22. B-0. P-1040.

PEDAL		SWELL
16 Diapason 27	16	Bourdon Bass 12
Bourdon 27		Bourdon Treble 46
	8	Diapason 58
GREAT		St. Dia. Bass 12
8 Diapason 58		St. Dia. Treble 46
Melodia 58		Salicional 58
Dulciana 58		Dolcissimo 58
4 Octave 58	4	Flute h 58
Flute d'Amour 58		Fugara 58
2 2/3 Twelfth 58	2	Flautino 58
2 Fifteenth 58	8	Oboe 46
8 Trumpet 58		Bassoon 12
		Tremulant

Couplers: G-P. S-P. S-G-8-4.

Three fixed combinations; Swell enclosed; electric blower.

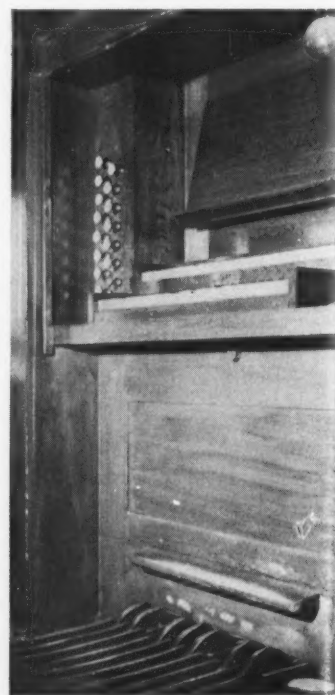
On the right side of the pulpit stands a splendid Johnson & Son organ of some 19 ranks all contained in a handsome case. This was Johnson's Op.592, and although no date is given, this number indicates that the year was one of the middle 80's.

Here the unison Diapason is a beauty, and the Octave is big and bright. The Twelfth is fine, as is the Fifteenth, although this could be allowed to say a bit more. The full-organ is very solid, bright, and big. This organ apparently suffers to some extent from its location, being rather packed into a recess.

Further searches for other old organs began to prove rather disappointing until by chance I met a man who has been organist of his church for fifty-six years. This man is J. Frank Bates, organist of the Congregational Church, Turners Falls, Mass., where he plays a fine two-manual Estey installed in 1927. Mr. Bates gave me a great deal of his time and much pleasure with his suggestions. That started me forth again with new hope.

About ten miles west of Greenfield on the Mohawk Trail is the village of Shelburne Falls, which derives its name from the falls on the Deerfield River on which the town is situated.

At the foot of Church Street stands the Baptist Church, a large brick edifice surmounted by a lofty clock tower. This church was built in 1852, and the auditorium is on the second floor. As one enters the rear doors of the auditorium the eyes at once fall on a beautiful organ-case at the opposite end. This instrument proved to be one of Johnson's earlier instruments. The silver nameplate reads: "William A. Johnson, Westfield, Mass., 1858."



Wm. A. Johnson console
in Shelburne Falls
Baptist Church

To say that the tone of this instrument is grand is putting it mildly. You cannot pull a wrong stop. The color available in the possible combinations is endless. There are twelve ranks of Diapasons, each one a gem. Of these twelve, three are in the Great Mixture, and three are independent mutation ranks, and these blend with everything. I enjoyed this organ more than any organ I have ever heard or played. It is one the classic organ enthusiasts would thoroughly enjoy and yet it has sufficient body of tone. The minister, the Rev. Thomas J. Cate, very kindly allowed me to use and inspect

the organ to my heart's content. He informed me that his congregation were very indifferent toward this splendid example of this illustrious firm's work. With a sympathetic and judicious modernization program this organ could be made into one that would need no apology from anyone. A modern console, an adequate Pedal division, and an extension of some of the short registers would accomplish all that would be needed. The old chests seemed to be in excellent condition, the sliders all worked easily, the touch was not heavy and very little leakage was evident around the sliders.

The pipework in this splendid instrument was in an excellent state of preservation; the flutes are one and all very fine. Some of the split stops are rather hard to reason out; for example the Swell 4' Celestina is apparently the bottom of the 4' Principal, and very fine it is. In the Great the 8' Viola d'Amore is quite similar to a Bell Gamba, and is tuned by very long ears. The off-unisons are all a delight, both for endless color and for taking their places in the build-up of the full chorus.

SHELBURNE FALLS, MASS.

BAPTIST CHURCH

William A. Johnson, 1858

V-19. R-21. S-23. B-0. P-1017.

PEDAL		III	Mixture 168
16	Diapason 17	8	Trumpet 44
GREAT			SWELL
8	Diapason 56	16	Bourdon 38
	St. Dia. Bass 18	8	Diapason 38
	St. Dia. Treble 38		St. Dia. Bass 18
	Clarabella 38		Viola da Gamba 38
	Viola d'Amore 44		St. Dulciana 18
4	Octave 56	4	Principal 38
	Waldfoete 44		Celestina 18
2 2/3	Twelfth 56	2 2/3	Twelfth 38
2	Fifteenth 56	2	Fifteenth 38
1 3/5	Seventeenth 56	8	Oboe 44
			Tremulant

Couplers: G-P. S-P. S-G. Swell enclosed.

A few miles north of Greenfield is the charming village of Bernardston, and here in the Unitarian Church, the largest and most beautiful church in the village, one finds a small but beautiful Johnson of a single manual and pedal. This organ has a fine Diapason chorus on the Great, the manual pipes (Diapason excepted) all being enclosed in a swellbox. The case is handsome and in keeping with its surroundings. Although the organ contains but nine ranks, the full-organ has a surprising volume of real brilliance, contributed principally by the four ranks of Diapasons. The wind-supply is furnished by an electric motor that operates the old feeders by cranks through the medium of a speed-reducer. When the bellows are full a switch is opened, stopping the motor until the bellows-top falls a certain amount, when the switch again is closed and the feeders again start operating.

BERNARDSTON, MASS.

UNITARIAN CHURCH

Johnson, Op. 332, 1870

Organist, Miss Elinor Barber

V-8. R-8. S-9. B-0. P-430.

PEDAL			Melodia 58
16	Bourdon 24		Keraulophone 58
		4	Octave 58
GREAT			Flute 58
8	Diapason Bass 12	2 2/3	Twelfth 58
	Diapason Treble 46	2	Fifteenth 58

Two fixed combinations. G-P. Pedal-Check. Electric motor operates the old bellows-feeders by cranks and a speed-reducer. All the Great is expressive, save the Diapason.

Just across the Connecticut River from South Deerfield on the road to Amherst, Mass., one comes to the old village of Sunderland. In the Congregational Church there stands an old single manual and pedal organ by J. H. & C. S. Odell.

The instrument bears no date, but its appearance and the case-work indicate the date to be the 60's or 70's. The organ apparently has had no care in years so consequently suffered from the lack of tuning. However, the quality of the tone was good and proved that a little care and work would restore it to its original beauty.

SUNDERLAND, MASS.

CONGREGATIONAL CHURCH

J. H. & C. S. Odell

V-6. R-6. S-7. B-0. P-305.

PEDAL			Keraulophone 46
16	Bourdon 27w		Dulciana 46
	GREAT	4	Principal 58
8	Diapason 58	2	Fifteenth 58
	St. Dia. Bass 12		

G-P. Great is entirely expressive.

Going from Sunderland to Amherst, the first town one comes to is North Amherst. On a village corner is the Congregational Church, another large and fine-appearing white edifice. The organ is a rather large two-manual Steere & Turner, in good condition and probably dating to the early 90's or late 80's. The nameplate simply reads: "Steere & Turner, Springfield, Mass." The touch was rather heavy, but the tone was excellent. One might expect the full-organ to have a bit more punch than it did have in view of the specifications; however, the Swell may have been buried or the shades not opening fully.

NORTH AMHERST, MASS.

CONGREGATIONAL CHURCH

Steere & Turner

V-21. R-23. S-23. B-0. P-1274.

PEDAL			SWELL
16	Diapason 28	16	Bourdon 46
	St. Dia. Bass 28		Bourdon Bass 12
	GREAT	8	Diapason 58
16	Bourdon 58		St. Diapason 58
8	Diapason 58		Viola da Gamba 58
	Clarabella 58	4	Flute 58
	Dulciana 58	2 2/3	Twelfth 58
4	Octave 58	2	Fifteenth 58
	Oboe Flute 58	III	Cornet 174
2 2/3	Twelfth 58	8	Trumpet 58
2	Fifteenth 58		Oboe 46
8	Trumpet 58		Bassoon 12

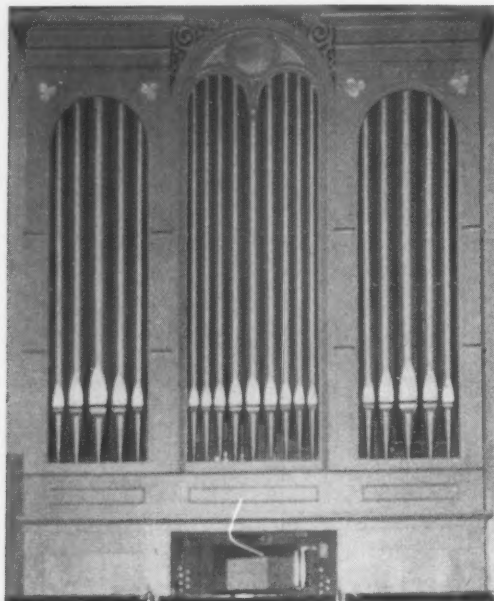
G-P. S-P. S-G. Four fixed combinations. Swell enclosed. Electric blower.

Williamsburg is located a few miles west of Northampton in the hills of the Berkshires. Like so many of these small villages, it has a peculiar charm of its own. All these villages are very beautifully kept up, the majority of the homes and buildings being white. Arriving in the village on the way home, I spied the Congregational Church and it looked promising. This Congregational Church here in Williamsburg is certainly as beautiful as any, and probably more so than the average. So away to find the minister, who kindly directed me to the organist. She lived out in the country, and after a short search, was located. She seemed quite unimpressed with the fact that anyone was looking for an old organ. She even asked me if I wanted to buy it! When asked what the organ was, she replied, "Oh, it's an old Johnson organ of 1865." My answer was, "Say no more." So back to the church.

Entering the auditorium, one's eyes at once focus on the fine organ-case at the front of the auditorium. The first glance indicates that the organ is old, and it is, for it is another of these fine old Johnson treasures. This one is the second oldest I found on this trip. The nameplate reads: "William A. Johnson, Westfield, Mass., 1865."

The effect of the organ in this church is very fine indeed, and the Diapason chorus stamps the organ indelibly as a Johnson. The unison is a perfect gem, and the other members of

the chorus are perfect complements to the unison. The Dulciana is a splendid example of what this voice should be. The Swell was very effective, as might be expected with the Diapason, Octave, and Cornet. The short-compass Pedal of 17 notes with the lone Bourdon, of course, is weak in comparison with the rest of the organ.



WILLIAMSBURG, MASS.

It's only "an old Johnson organ" to the Congregational Church but "another of the fine old Johnson treasures" to the Author

WILLIAMSBURG, MASS.
CONGREGATIONAL CHURCH
William A. Johnson, 1865

V-14. R-16. S-17. B-0 P-773.

PEDAL		SWELL	
16	Bourdon 17	16	Bourdon tc 44
GREAT		8	Diapason tc 44
8	Diapason 56		St. Dia. Bass 12
	St. Dia. Bass 12		St. Dia. Treble 44
	Clarabella tc 44		Keraulophone tc 44
	Dulciana tc 44	4	Principal 56
4	Octave 56		Gambette Bass 12
2 2/3	Twelfth 56	III	Cornet tc 132
2	Fifteenth 56	8	Oboe tc 44
			Tremulant

G-P. S-P. S-G. Pedal-Check. Blower 3/4 h.p.

Returning to Northampton, and once more turning north, this time on the west side of the Connecticut River and following the river for several miles, one comes to the beautiful village of Hatfield, Mass. Here again the visitor will be impressed with the clean, fresh appearance of the village. The Congregational Church is large and very graceful and beautifully kept. This Church was built in the very early 1800's, and the front is adorned with massive Doric columns.

The organ is a large two-manual Steere & Turner and although it bears no date, I was told that its age was approximately seventy years. The front pipes were somewhat over-decorated, as was the custom of the period. The quality of the tone was excellent, and as might be expected the full-organ possessed considerable power with plenty of brilliance. The touch was very much on the heavy side, and yet such things seem trivial when the final result is the harmony that pours forth from these glorious examples of our nineteenth-century organbuilders.

One fact impressed the writer on this organ pilgrimage, that fact being the absolute lack of appreciation most of these

churches had for the fine organs they possessed. A great many seemed unwilling to spend any money on the care and maintenance of the organ. If the money had been available, no doubt, electrotones would have replaced some of these fine instruments.

HATFIELD, MASS.
CONGREGATIONAL CHURCH
Steere & Turner

V-23. R-27. S-27. B-0. P-1377.

PEDAL		SWELL	
16	Diapason 27	16	Bourdon Bass 12
	Bourdon 27		Bourdon Treble 46
8	Violoncello 27	8	Diapason 46
GREAT			St. Dia. Bass 12
16	Bourdon 46		St. Dia. Treble 46
8	Diapason 58		Keraulophone 46
	St. Dia. Bass 12		Clarabella 46
	St. Dia. Treble 46	4	Octave 58
	Bell Gamba 46		Chimney Flute 58
	Dulciana 46	III	Dolce Cornet 174
4	Octave 58	8	Trumpet 46
	Fugara 58		Oboe 46
2	Fifteenth 58		Bassoon 12
III	Mixture 174		Tremulant
8	Clarinet 46		

G-P. S-P. S-G. Swell enclosed. Electric blower.

Occasionally a church official would be encountered who viewed my request for information on the organ with great suspicion. More than likely I was suspected of being an itinerant salesman or perhaps an unreliable organ-man. In answer to my question concerning the organ in one town I received this reply: "The organ is working quite satisfactorily. Good day."

In England and many other foreign countries the old organs are valued highly. They are cared for and if rebuilding is done, it is carried out with the idea of preserving the splendid tone the old builders gave the organ. It seems strange that such lack of appreciation exists in this country.

When it comes to modernizing and rebuilding, the articles by Senator Richards and Dr. Barnes in past issues of T.A.O. should be very helpful.

A word of caution to churches who happen to possess one of these fine organs might be timely here. When it comes to any work on one of the organs, do not entrust it to just any man or firm. Investigate any claims, and ascertain the quality of the firm's work. Make it a point to see and hear examples



HATFIELD, MASS.

The 70-year-old over-decorated case-pipes of the Steere & Turner organ in the Congregational Church; anyway the tone is good.

of their work, and steer away from so-called revoicing of the pipework.

When rebuilding or modernization becomes necessary, if the work is done judiciously and with genuine sympathy toward the fine characteristics of these good organs, the result can be indeed a happy one. I have seen several instances of this and can vouch for what I have seen and heard.

Johnson & Son built somewhat over 750 organs in the period from 1844 to about 1897, and it may prove interesting to many organ lovers to know that a considerable number of these and other contemporary instruments still exist in their original state, excepting for the installation of modern blowing plants.

I have for a period of years attempted to put together facts and dates that would in a brief way give information as to the history and activities of Johnson & Son. More information seems to be available concerning Roosevelt and the builders who came before Johnson. Information seems very limited on Steere & Turner also. There were doubtless many others, but for the times, Johnson, Hook & Hastings, Steere & Turner, and others seem to have been the most flourishing.

Every source known to me has been tapped and much personal research has brought to light the facts herein presented. For many years the great American custom has been new developments, and this has led to a total lack of appreciation of the work and accomplishments of our predecessors. We can learn much in the lessons of workmanship, quality and honesty by a study of some of the work of these nineteenth-century American organbuilders.

William A. Johnson of Westfield, Mass., established the firm bearing his name in 1844. Previous to this, it is said, Johnson was a contractor and happened to be working on a Westfield church at the time an organ was installed and he became interested in organbuilding, which led to his entering the business. Little can be found concerning the firm from 1844 to 1858.

In 1858 the fine organ herein described was erected in the Baptist Church in Shelburne Falls, Mass. This instrument bears no opus number, nor does the instrument built in 1865 for the First Congregational Church in Williamsburg, Mass. Opus 293, 1869, was the first organ to be erected in the City of Omaha, Nebraska. This is still in existence and is in St. Philomena's R. C. Church there. Opus 332, 1870, is in Bernardston, Mass.

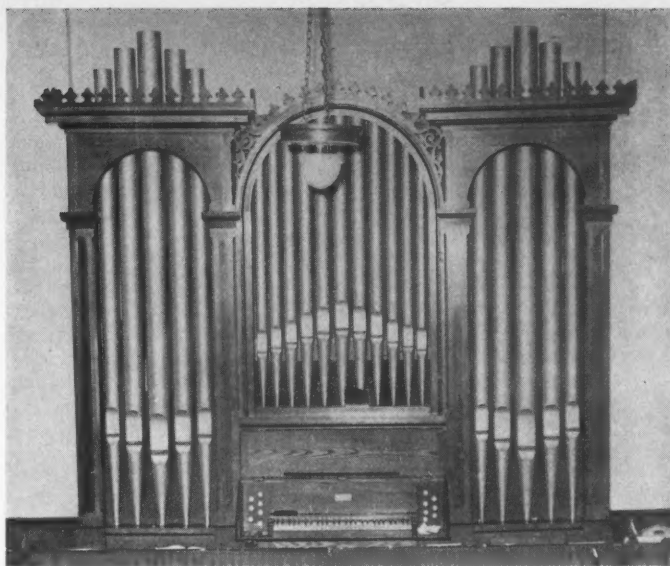
Shortly after 1870 William H. Johnson, son of William A., entered the business with his father. The firm then became Johnson & Son. William H. Johnson became one of the finest voicers of that time. Also associated with Johnson was Edwin Hedges, one of the finest pipemakers in the country, and his son still carries on the splendid work of his father.

As has been said, the total output by Johnson from 1844 to 1897 was somewhat over 750 organs; from 1870 to 1895 Johnson & Son built approximately 400. Many of these splendid organs have been destroyed or their identity lost—one of these being the organ that was in Central Music Hall, Chicago. Many others have been rebuilt with results varying from excellent to the reverse.

Organs that I know of that are in their original condition, in addition to those already mentioned here, are a 3-33 in the Episcopal Church, Batavia, N.Y., a 3-32 in Market Square Presbyterian, Germantown, Pa., and a 2-14 in the First Methodist, Watertown, N.Y.

Two Johnson organs not already mentioned but known to me that have been rebuilt with excellent results are those in the First Presbyterian, Watertown, N.Y., and the one that originally stood in Trinity Episcopal Church, Watertown. These were three-manuals of good size and were built along toward the close of Johnson & Son activities.

The Johnson in the First Presbyterian, Evanston, Ill., was always outstanding. The organ in the First Presbyterian in Watertown is a splendid example. Originally it was a 3-36,



BERNARDSTON, MASS.

The one-manual organ installed in 1870 by Johnson & Son in the Unitarian Church has limited resources but unlimited quality

but in the rebuild, four or five stops were added, and electro-pneumatic action applied to the fine sliderchests. This instrument was moved during the rebuild and unfortunately was bottled in so that much of its fine effect is lost; the pipework is truly a joy to behold. The 3-31 which stood in Trinity Church, Watertown, from 1894 to 1924 was removed, sold and reinstalled with electro-pneumatic action applied to the sliderchests, in the Adirondack Community Church, Lake Placid, N.Y. In its new home it is even more glorious than ever, being better located than before. In its original setting it was located in the chancel, with tone-openings to both chancel and south transept. Another unusual feature was the detached and reversed console, which obviously complicated the tracker work. The Great Organ like that in other three-manual Johnson organs of its date had tracker-pneumatic action. I believe the price paid for the instrument was \$7,500. The Evanston organ contract price was \$7,000. The small 2-15, Op. 736 in Old Deerfield, Mass., cost \$1,800.

All organs built by Johnson were either tracker or tracker-pneumatic with but one exception, so far as I can determine. Evidently Johnson was very conservative along mechanical lines and the advent of tubular- and electro-pneumatic actions found little sympathy. The senior Johnson died a few years previous to the closing up of the firm, after which William H. Johnson continued the business for several years, finally losing interest and abandoning everything in 1898 or 1899.

The old Johnson factory in Westfield, Mass., still stands and is directly across the Westfield River from the Boston & Albany R.R. station. Emmons Howard, who had learned the art of organbuilding with Johnson, purchased the Johnson business after active business had ceased. Mr. Howard occupied the Johnson premises for some years, and then Steere and finally Skinner built organs there until the Skinner business was consolidated in Boston.

If we go back to the times extending from 1844 to the 1890's, we must remember that the difficulties attendant to the installation of some organs must have been wellnigh insurmountable—for today electric current traverses the distance between console and pipes instantly, around corners, over any desired distance and without effort, while the tracker organ required squares, roller-boards, etc. Transportation in the 1840's and 50's must have been no small problem—for then railroads were in their infancy and in many sections of the country were non-existent.

The chief characteristics of the Johnson organs were the very excellent workmanship, the selection of the finest materials, and superb voicing. Evidence of the quality of the materials and workmanship is shown in some of the unchanged organs today, the sliderchests, pallet-leather, etc., being in excellent condition. If the organ has had even

reasonably good care, the tone will be found to be glorious. Johnson Diapasons from double to Mixtures were shining examples of what Diapasons should be, bright, yet never hard. The flutes were always excellent, and the reeds were splendid, even on the low pressures used.

In the organ built by the Author in his home, there are several ranks of Johnson Diapasons in the chorus, and the 8' Trumpet was originally in Johnson's Op. 293 in Omaha. During the regulation of the pipework in my instrument I discovered that the extreme accuracy in the Johnson voicing of the Diapasons resulted in an impossibility of causing any of these pipes to overblow—no matter what the pressure. The pitch would rise as the pressure was increased, but the pipes failed to fly off or overblow to the octave.

Organ-Piano Duet Materials

By EDWARD B. VREELAND

THE organ-and-piano duet recital seems to be gaining favor. This discussion is especially for those who think their instruments are too small for such programs. My first recital was given with a two-manual tracker of ten ranks; the various effects obtainable in company with the piano were amazing.

Today our publishers offer both original compositions and transcriptions. I tried to find the first original number for piano and organ but was unable to do so; Dr. Joseph Clokey, whose Symphonic Piece is an outstanding number for this combination, said that there probably were no original works in this form twenty-five years ago. If any reader knows the name of the first number, I would like to have it for my records.

Besides original compositions and transcriptions, one of the greatest pleasures of this form of duo playing is the use of any of the standard piano concertos, the organ playing the reduced orchestra score. In the past several years Dr. Marshall Bidwell in his Carnegie Hall recitals has used concertos at various times. Again I would emphasize that most acceptable performances can be presented of concertos, even with small organs.

Also I must mention the field of two-piano music. Many works in this category are available if judicious arrangements are made, letting the piano and organ interplay between the two scores so that the organ can play the parts most organic in character. I am thinking particularly of the Brahms Variations on a Theme by Haydn, where by following this scheme a most gratifying result was obtained. Another two-piano number in which few changes need be made is the Bach-Howe transcription of Sheep May Safely Graze.

As an example of an organ-and-piano recital, here is a program I gave with Paul S. McConnell at the University of the South, Sewanee, Tenn., two years ago:

Mendelssohn, Nocturne (Midsummer Night's Dream)
 Franck, Symphonic Variations
 Clokey, Symphonic Piece
 Saint-Saens, The Swan (ar. Hanke)
 Mendelssohn, Concerto Gm, Op. 25

The following list of original numbers and transcriptions makes no pretense of being complete. Some numbers were purposely omitted as not measuring up to any standard of excellence or originality. J. Fischer & Bro. and G. Schirmer Inc. have seemingly pioneered in the publication of original compositions, while R. Spaulding Stoughton's transcriptions, published by Presser, are effectively written.

Nor listed here are any of the stock of European and domestic publications for harmonium and piano, obtainable

through most dealers. Mendelssohn's Nocturne, listed above, is in this division, and is a competent arrangement.

In the following list, * marks the works I consider outstanding or particular favorites. If a composition is a transcription the name of the transcriber is hyphenated to that of the composer; otherwise the work is original for organ-and-piano. Hyphenated to the composer or arranger is the identity of the publisher (full explanation on January page 4). After the title follow the usual abbreviations indicating number of pages and grade of difficulty (easy, difficult, medium); if two copies of the work must be purchased for performance it is indicated by (2). Most of the numbers listed here I have personally used.

So, Miss Soosie, pick out the best pianist for miles around, move the parish piano into the church, have it tuned with the organ, and prepare for the time of your life. You may not feel up to a recital at the moment, but after a few rehearsals I don't think you will hesitate in working up a program and giving your people a musical treat.

PUBLISHED AS ORGAN-PIANO DUET

- Adam-Orem-t, O Holy Night, 5p. e.
 Bach-Appel-o, Jesu Joy of Man's Desiring, 4p. e (2)
 *Beethoven-Nevin-j, Grave e Allegro (Pathetique), 16p. m.
 Piano score is used with Mr. Nevin's unique organ accompaniment.
 Beethoven-Orem-t, Adagio (Moonlight), 7p. e.
 Borowski-Stoughton-t, Adoration, 7p. m.
 *Clokey-j, Symphonic Piece, 63p. md. (2). Five movements: two slow ones, a sparkling scherzo, and a brilliant fugue everyone will like.
 Debussy-Stoughton-t, Reverie, 13p. e.
 Demarest-g, Fantaisie, 11p. e.
 Demarest-g, Grand Aria, 11p. e.
 Demarest-g, Rhapsody, 12p. e.
 Dupre-h, Ballade, 44p. d. (2)
 Dupre-h, Variations on Two Themes, 46p. d. (2). Don't try Dupre on your people if they are not educated to dissonant modernistic music; I like the Ballade better.
 Dvorak-Kraft-t, Largo (New World), 7p. m. A good arrangement which gives a little more of the original score than is usually heard in arrangements.
 *Grasse-g, Festival Overture, 19p. m. A big number, most effective; gives both piano and organ plenty to do.
 Guilmant-Stoughton-t, Pastorale, Op. 26, 12p. e.
 Handel-Stoughton-t, Largo, 7p. e.
 *Korsakov-Stoughton-t, Scheherezade, 20p. m. All the familiar themes; one of Mr. Stoughton's best arrangements.
 Kroeger-j, Nocturne, 13p. m. (2)
 MacDowell-Stoughton-t, Scotch Poem, 11p. m.
 Moline-ug, Rhapsody, 20p. md. (2)
 *Ravel-Stoughton-t, Pavane, 9p. e.
 *Saint-Saens-Hanke-j, The Swan, 10p. m. (2). A shimmering piano accompaniment to the organ's melody, which must be heard to be appreciated.
 Saint-Saens-Stoughton-t, Deluge Prelude, 11p. e.
 Sowerby-h, Medieval Poem, 34p. d. (2). For orchestra and organ. Here the piano plays the reduced orchestra score, but to me the effort required is greater than the results warrant; ultra-dissonant.
 Tchaikowsky-Stoughton-t, Andante (Symphony 6), 12p. md.
 *Wagner-Stoughton-t, Parsifal Prelude, 19p. m.
 Weaver-j, Exultation Piece Symphonique, 41p. d. (2). Of the same standard as the Clokey work; here you will find a pedal cadenza to bring the number to a brilliant ending.
 Yon-j, Concerto Gregoriano, 56p. d. (2). Again the piano plays a reduced orchestral score. A fine work and well worth the effort needed to master it.

ADAPTABLE TWO-PIANO WORKS

- *Bach-Howe-co, Sheep May Safely Graze, m.
 *Brahms-g, Variations on Haydn Theme, d. (2)

PIANO CONCERTOS

- *Franck, Symphonic Variations, d. (2)
 Grieg, Concerto Am, d. (2)
 *Haydn, Concerto D, m. (2). A charming, little-known work and Haydn's only extant work in this form.
 Liszt, Concerto, No. 1, Ef, d. (2)
 Liszt, Concerto, No. 2, A, d. (2)
 *Mendelssohn, Concerto Gm, Op. 25, md. (2)
 Rachmaninoff, Concerto, No. 2, Cm, d. (2)
 Saint-Saens, Concerto, No. 2, Gm, d. (2)
 Saint-Saens, Concerto, No. 4, Cm, d. (2)
 Schumann, Concerto Am, d. (2)

T.A.O. ADDITIONS

- Bailey-h, Mountain Twilight, 8p. me. (2)
 Franck-Schwab-h, Piece Heroique, 21p. md. (2)
 Mason-j, Prelude & Fugue, 32p. md. (2). Published for two pianos but scored so the organ can easily take the part of the second piano; originally for piano and orchestra.
 Stoughton-uw, Dreams, 10p. e. (2)

These four numbers were added from the office library. Mr. Vreeland has done such a thorough job of it that we have been unable to find additions from any of the publishers' catalogues available.—Ed.

Richard Keys Biggs as Church Composer

List of masses and other published works

• With performances of his masses in Belgium, Canada, England, France, Italy, and Spain to his credit, Mr. Biggs as a composer has gone far. His biographical background is interesting. In 1917 he participated in the first world-war by enlisting in the navy in July 1917 and being sent to France in September. There he came under the influence of France's many great cathedrals and churches, and when he returned to America in January 1919 he not only had a wife (nee Lucienne Gourdon) but also a vastly intensified feeling for true church music. For a time he continued his recital activities, playing various recitals to paid-admission audiences in Town Hall, New York. But the church call was stronger and his fame as a church organist began to spread, taking him in 1926 from the Queen of All Saints, Brooklyn, where he had been since 1919, to St. Patrick's Cathedral, Montreal, and thence in 1928 to the Blessed Sacrament, Hollywood; he added St. Paul's, Los Angeles, in 1936, as already told in these pages, but found two churches one too many and retired exclusively to Blessed Sacrament in 1941.

His list of published masses, with dates:

- Mass in Honor of St. Joseph, J. Fischer & Bro., 1924
 Veni Creator Spiritus, Cary of London, 1934
 *Mass in Honor of St. Anthony, McLaughlin, 1936
 *Mass Dedicated to Fra Junipero Serra, J. Fischer & Bro., 1937
 Mass in Honor of Mary Immaculate, McLaughlin, 1938
 *Mass in Honor of St. Francis, McLaughlin, 1939
 *Mass in Honor of St. Ignatius, J. Fischer & Bro., 1939
 Mass in Honor of St. Anne, privately published, 1939
 Mass in Honor of St. Cecilia, J. Fischer & Bro., 1940
 All are for mixed voices; *also published for s-a and t-t-b.
 The following church pieces are for mixed voices, with the "Pater Noster" in a second version for men's voices:
 Praise the Lord, McLaughlin, 1933
 Four Processional Hymns, McLaughlin, 1933
 Three Ave Marias, in C, E, Af, J. Fischer & Bro., 1934
 Six Invocations, Flammer, 1935
 Benediction Service, McLaughlin, 1935
 Pater Noster, J. Fischer & Bro., 1935

His organ compositions are Finale and Prelude, both by McLaughlin, and Sunset Meditation, G. Schirmer, to which is to be added the new Grand Chorus, J. Fischer & Bro. Other pieces now in press are "Where roses grew," s-s-a, Ditson,

and "Adoro Te" and "Jesu dulcis memoria," both for mixed voices, McLaughlin. A biographical sketch will be found on February 1935 page 83, and details of his present church activities on August 1941 page 244.



RICHARD KEYS BIGGS

organist of the Church of the Blessed Sacrament, Hollywood, and composer of nine masses, four organ pieces, eight anthems.

Three-Way Combinations by Walker

• September 1941 T.A.O. said it was probably easier to move the switches in the J. W. Walker & Sons combination system to the off or on position than the neutral. Mr. Walker reports that the switches "have a double-toggle movement" so that they move definitely across the three necessary positions, making the neutral as easy to use as the other two. T.A.O.'s idea is that pushing any lever to an extreme position is easiest because it can't possibly go any further, whereas it can go in either direction past a middle position. Otherwise the Walker system is completely easy to manipulate.—Ed.

WHY WE LOVE MUSIC

A book by Carl E. Seashore

• 6x9, 82 pages, cloth-bound (Ditson, \$1.50). "Each chapter deals with some of the salient factors involved in the development of feeling for music" and the Author's aim "has been to test out those elements in the musical situation which help to make music function in our lives and be appreciated." Says the publisher, "It does not seem possible that any private music teacher, or any public-school music educator, or any member of the music faculty of a teachers' college ought to forego the reading of this book." The various chapters are Why Do We Love Music, Music Before the Age of Six, Music Between the Ages of Six and Ten, Music and Youth, The Musical Temperament, Musical Inheritance, Future of Musical Instruments, Praise and Blame in Music. Each chapter terminates in a Thought Review coda. Here's a chance thought:

"Since the business of the musician is to hear and produce beautiful effects in sound. . . ." all of which ought to be flung at every living composer every morning when he awakes.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Treasury Department Request

WHEN our hired servants in Washington ask us to do something that is eminently right, we do it, don't we? All right then, don't jump on me, Irate Reader, for a little politics; just grin & bear it, or skip it. The gentlemen in the Treasury Department are asking an additional publication to assist in an effort to induce all employees to invest a little of their wages every week in defense bonds and stamps. And to make it easier for the employees, the Treasury Department is asking the employer to accept an additional burden and handle this weekly business for his employees. The whole plan is elsewhere outlined in these pages.

All right, what about it?

I think it's high time the Christian church in America stops its twaddle about the theories of man's relationship to God, stops its dishing out ancient history & comment on dead Jews, and gets down to the Christ-like job of trying to make this nation of ours a more decent and happy place for men to inhabit. So far the church, with lamentably rare exceptions, has not raised even a finger to help the decent politicians and stop the indecent. When a man in politics has honestly tried to do the right thing he has had to carry on against tremendous odds and entirely without the support of decent people. Is the church worth supporting, if it's to be nothing more than an exposition of ancient Jewish history and propaganda for this or that set of theories about a man's supposed duty to God? Are we Christians so conceited that we think we can either help or hinder God? "Inasmuch as ye did it unto one of these my brethren." If we believe in the Bible let's ponder that Matt. 25: 31 story; if we don't believe, let's get out of church work. That teaching is not theory, it's real work. The church must not be theory; it must get to work.

A man's duty is to make this world a better place for all living creatures and an intolerable place for all living criminals. Even a blithering idiot can do a \$10.00 job beautifully if he is allowed to spend \$50.00 in doing it; it takes a real man to do a good \$10.00 job and spend only \$9.98 on it. Never mind if our elected hirelings are the world's vilest squanderers of our nation's wealth. We've got a war on our hands, and those who war against us have guns in theirs. We must beat them to the dust first, and then, if we really want to, we can deal with the men who are back of that new psychology of penalizing the competent, industrious, thrifty minority in order to subsidize the ever-present incompetent and lazy members of American society.

Now we needn't worry about the waste and squandery and slavery being forced on free America. The Treasury Department is the victim of it, even as you and I are. Our national house is about to be set on fire by the Japs & Germs and there's no job in all our land so important as knocking the stuffing out of those treacherous Japs & Germs. That means money, lots of it. We're all paying enormous taxes, taxes unprecedented in history. And we're fighting vicious Japs & Germs whose viciousness is also unprecedented in history. The men whom we trusted to condition the Normandie for war service forgot Pearl Harbor but we must not forget it. There are traitors in every camp, and we need not bother much

about the traitors in the c.i.o., and traitors in Washington who have failed to stop them. Our job is Japs & Germs. Money.

Our choirs can help too. Our organbuilders and our publishers can. They will see the Treasury Department's message in these pages. We fervently petition them not to pass it by, but to act on it, even if nothing more can be done than helping their employees buy a dollar's worth of saving stamps each week.

But it is to our choirs we appeal. It would not likely be a hardship for each paid chorister to buy on every payday a definite and fixed number of saving stamps. Choir money to the chorister is mostly gravy. Investing some of it, maybe even a major portion of it, in saving stamps now will be excellent in every direction, with not a hitch anywhere along the line. It gives the chorister a savings fund, constantly growing. It gives the nation the money it needs to beat the Japs & Germs. No don't dignify them by wasting more ink or more breath on them; Japs & Germs is quite enough. It reduces taxes now and helps to spread the unprecedented burden over a much longer period. It's an instalment-buying system of paying for the thing every last one of us now wants more than anything else on earth—namely the extermination of the Jap & Germ nations as at present politically constituted. If you see a rattlesnake ready to strike at your infant daughter, do you argue with it, or wait in the hope that maybe after all it won't strike? No sir, you kill it with all possible speed. We must kill this war the same way.

Money will do it. Let the misers hang on to theirs if they want to. Let congress vote themselves unwarranted pensions, if that's the kind of creatures they are. But you & I are decent people, of good education, with nothing in our hearts but peace & goodwill toward other decent people everywhere. And mighty armies of equally fine people are now facing the scum of the earth, to save your home and mine, your land and mine. They want money. No, not for themselves but for tools with which they must work. Lend that money now to the gentlemen of our Treasury Department and these men of ours out on the fighting lines will have the equipment they need, and they'll win that war in a hurry.

Let's not say, Yes, all this is fine and true and patriotic. Let's do something. Buy those saving stamps every payday. Make it a habit, an inflexible rule. Maybe you can't spare more than a dime or a quarter a week; buy that much anyway. There are a hundred and thirty million of us; a dime a week would mean thirteen million dollars a week. Don't let George do it, you do it. What about me? Talking only? No, I'm buying, every week. Much? Don't be silly, I don't get \$22.00 a day for my work like one of Mrs. Roosevelt's actor acquaintances, but from what I do get I buy stamps to the limit of what my conscience says I should and my finances say I dare. If every American resident does the same, our Treasury Department will have all the money it needs.

—t.s.b.—

I had other things I wanted to talk about this month but the request of the Treasury Department to give all possible support to a job we all know must be done, a job the Department is trying to do in the least expensive, least inconvenient manner for the tax-payers, is more important. However, before

we hysterically start to dig graves for all American organbuilders, let's use our heads a little. Organbuilders short of the materials they need? Why of course they are. You're short of things you need too. I'm short of things I need. What of it? If this gets into your hands it will prove that I'm still living, and I'll hope you are too. So also will our organbuilders and our publishers and our church organists and our recitalists—so will we all be living. And can anyone think any of us are so flimsy that we'll keel over and die if deprived of all we need and want?

No, don't waste sympathy on any man-sized members of the organ world. They'll get along all right. Give them contracts, not sympathy. Get that organ tuned and reconditioned; now's the ideal time. And buy some new anthems for your choir, organ pieces for yourself; give them sales to record, not sympathy. And let's keep on digging in on the job now exactly as always. Hurdles to take? Certainly; let's hop over them and keep moving.—T.S.B.

Revising That Shreveport Organ

Suggestions from George Lee Hamrick

• "The Great Grossfloete was at the peak of its popularity" when Mr. Rodgers' organ was installed, says Mr. Hamrick; "a large solo flute was considered necessary" then, and consequently this Grossfloete was probably connected to the full-organ piston and register-crescendo, "though no organist who ever appreciated ensemble would so use it today."

That Stentorphone in the Echo Organ was put there, Mr. Hamrick suggests, because it "makes possible antiphonal effects and is useful in hymn-playing, boosting the congregation from this position along with the volume of sound from the main organ," which is not bad logic.

The lack of full-organ combs has sometimes been partially overcome by the "installation of 'dead' pistons, the combination changes being made through a recorder-board placed in drawers at the console. While not so good as combs, they are better than nothing and the cost is not prohibitive."

But, says Mr. Hamrick, "that buried Swell is a decided drawback," and he suggests experimenting with "a small amplifier in the front of the organ and a pick-up microphone in the Swell chamber; "dealers in public-address equipment would be glad to experiment with Mr. Rodgers in determining just what could be done, and again the cost should not be prohibitive."



Interpretation

By ROWLAND W. DUNHAM

Associate Editor, Church Department

MY subject might equally well be musicianship, since artistic performance depends upon complete comprehension of the music. Perhaps it will be helpful to consider some of the details necessary to effective, intelligent interpretation.

The vital elements in the extraction of all possible musical essence from a composition are: Rhythm (rubato), Tone (color), Phrasing, Texture, and Nuance. While there are other considerations we may well limit our suggestions at this time to these five. It is presumed that there is sufficient technical skill to play the correct notes and determine an appropriate tempo. It is also taken for granted that the performer has some knowledge of harmony, form, elementary counterpoint, and some historical perspective.

Von Bulow once paraphrased the Biblical quotation into, "In the beginning—rhythm." The fundamental necessity of

possessing and understanding rhythm is generally recognized. Experience of teachers reveals that it constitutes a glaring weakness in students. Rhythm may be defined as the recurrence of strong and weak pulsations with certain regularity and the patterns resulting from such pulsations. After all, the maintenance of a steady adherence to regular pulsations must always be relative. Scientific experiments with the greatest of artists has demonstrated that it is impossible for a human to be truly accurate (metronomic) in keeping music in a given tempo. This is one of the imperfections of man-made art which distinguishes it from scientific infallibility. It is possible, however, to maintain a relatively true rhythm into which may be injected that highly emotional variation called rubato. A discussion of rubato would be out of place here. Needless to say, it is one of the problems of many compositions and one which must be mastered before true artistry can be achieved. One of the best treatments of the subject is to be found in Tobias Matthay's little book, *Musical Interpretation*.

The making of the tone is a fundamental necessity with all musicians except the organist. With him all available tonal qualities are supplied by the instrument. His understanding of the various colors at his disposal and their capacities as single units and in combination with others is vital to the production of appropriate and artistic ensemble. It is difficult to imagine a good organist who is not a student of orchestration. Despite the fact we do not attempt orchestral effects, the principles of effective instrumentation must always affect our efforts in this special field.

To my ears the close approach of the romantic type of organ is therefore superior to the synthetically-produced color effects of the baroque, now so greatly favored. There seems to be a lack of warmth and variety in these recent endeavors. Perhaps organ music should be austere and impersonal rather than expressive and emotional. We shall watch the swing of the pendulum in this connection with interest.

In phrasing we encounter a subject with several implications. First of all there is the matter of the rhythm of the phrase. This may involve a short motive of only a few notes or a long melody of several measures. There may be an accompaniment with its own rhythmical pattern. Again in polyphonic music each voice-part frequently presents its own breathing spaces. A glance at Reger's *Benedictus* will furnish a fine example of cross-phrasing. Since instrumental phrasing corresponds to the taking of breath and to the adherence to certain punctuation of the text in singing, an understanding of vocal art as well as of instrumental is clearly required. Analysis of the form of any composition will also furnish a clue as to the phraseology of its performance.

Texture as a detail of music has already been mentioned in the above. An extended discussion here is not needed, since all organists are presumed to have some conception of simultaneous melodic lines, through their study of counterpoint. Unfortunately many do not find this study of much help in actually comprehending the musical fabric of music of any intricacy. Without such a comprehension adequate performance of most of the music of Bach, Handel, Franck, and many of the modern organ composers is practically impossible. Possibly the most revealing exposition of this problem of texture is to be found in Parry's *Style in Musical Art*. In addition to simple counterpoint, every organist needs more than casual experiments in more advanced theory, such as that available in Kitson's *Invertible Counterpoint*, and Higgs' *Fugue*.

Musical expression is the soul of performance. Essential though an impeccable technic may be, the infusion of nuance that is not only suitable but the result of complete analysis and a deep emotional temperament, causes the sort of response in the hearts of the listeners which is the crown of artistic performance. Here lies the secret of the preeminence of every great interpretative artist in the history of music.

Nuance is more than mere increase and decrease of tonal volume. Its ramifications cover a vast multitude of details mastered only after years of study of the many technical, theoretical, aesthetic, and psychological aspects which go to make up refined and discriminating taste reincarnated in sound. Again I refer to Parry's book, to Matthey's Musical Interpretation, and to Coward's Choral Technique and Interpretation. We must agree with Rudolf Ganz that "the gist of musical art is performance."

Again let me remind my readers of Mr. Rachmaninoff's statement that the highest virtue in music is sincerity. It remains only for me to add that interpretation must be based on solid technical and musicianly backgrounds to be of any real value. And even at best it will ever be only relatively artistic. Such is the reward of the musical interpreter, a reward we must all find the highest compensation to our very existence.

Welcoming a New Organ

As done in the First Presbyterian, Wheaton, Ill.

• When the new Moller organ was used for the first time at the services Feb. 1, 1942, the usual order of service was used without dedication ritual, but page 3 of the four-page printed calendar was devoted to this unusual—

MEDITATION ON THE NEW ORGAN

We give thanks for the new organ.

We are grateful for the generosity of those members and friends of the Church which made a dream become a reality.

We are grateful for the vision and tireless efforts of the committee headed by Mr. Powell.

We are grateful for the chairman of the house committee, Mr. Kearfott, and the chairman of the board of trustees, Mr. Burt, who spent long hours in seeing that the instrument was properly housed.

We are grateful for the persistent encouragement and discriminating choice of our director of music, Mr. Roberts.

We are grateful that we now have an instrument worthy of our gifted organist, Mrs. Reinhardt.

We are grateful that we have a suitable setting for the splendid music of our choir.

And we pray God that it may be used, in these troubled times, to bring calm and comfort, inspiration and hearty reverence and hope to the hearts of all of us.

—ROBERT BOWMAN STEWART

The Rev. Mr. Stewart is minister of the Church; Mrs. Joseph A. Reinhardt is organist. The music of the service:

Bonnet, Song Without Words

Wagner, Pilgrims Chorus

McAmis, Andante

"Festival Te Deum," Buck

Guilmant, Priere et Berceuse

"Sanctus," Gounod

Kinder, Exultemus

The McAmis number was played as a 'silent meditation' after the 'reading of the law' and before the responsive reading; it was not a filler but was played through as a part of the service. At the offering the organ number again was played through to the end, the ushers waiting until the organist had finished. Our thanks to C. A. van Buskirk for sending this interesting dedication idea and explaining the details.—Ed.

Pedal-Clavier for Piano

Made by Hans Hoerlein

• Being expert in the use of tools, Hans Hoerlein, 1022 West 11th St., Medford, Ore., built a pedal-clavier for his piano, the photograph herewith showing with what results. He is prepared to build similar clavier for others. It would be expensive to build a pedal-clavier to couple to the keys of the piano, less expensive to build one without such coupling, and still less to build one with non-moving keys, as Mr. Hoerlein has done.



MR. HOERLEIN
and his
pedal-clavier
for pianos

The clavier weighs 25 pounds and is completely movable; it sets low enough so that it is not necessary to raise the piano. The bench is collapsible and may be folded into a compact unit when not wanted.

The idea of pedal practise on a clavier in which the keys are fixed and do not depress is defended by Mr. Hoerlein and compared to the exercises of an athlete in preparation for his work. It would seem quite logical to accept the argument, especially since the modern organ has such a light touch on the pedal-keys that no conscious effort is required to depress them. The clavier incorporates "lightness, durability, portability," and conformity to standard measurements.

British Organs Damaged

As reported by A. Thompson-Allen of the Willis office

• Liverpool Cathedral: A bomb struck a glancing blow through the roof of the south transept, passed through the wall, and exploded on the steps below. The resulting dust storm "affected the organ slightly," but another bomb killed the Cathedral electrician and a few weeks later the heavy-duty blower, supplying 50" wind for the Tuba Magna and 30" for the Tubas and larger Pedal Bombardes, "seized up" through lack of oil" and hence the heavy-pressure work has since been silent; "this took place about a year ago. Britain at war has no time for repair of organ-blowers."

Liverpool, St. George's Hall: Organ out of service. Incendiaries started a fire and it was thought the whole instrument would be destroyed but it was saved by firemen; water did the damage. Henry Willis & Sons removed and stored

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The W. H. REISNER MFG. CO., Inc.

Hagerstown, Maryland

the pipes in the crypt, and dried out the soundboards and reservoirs.

Birmingham, Town Hall: Part of the Pedal Organ was damaged by flooding when incendiaries started a fire, but "otherwise the organ remains unharmed to date."

Plymouth, Guildhall: Organ destroyed.

London, St. Albans, Holborn: Organ totally destroyed. "Captain Willis and myself stood on the spot where only a few days before the organ stood. All that we could see left of the organ was under our feet and consisted of a few concussion-springs and a lump of molten organ metal."

Ealing, St. Saviours: Organ destroyed.

Grays Inn, Chapel: "One morning I went to this beautiful, historic site, wondering if the organ and chapel were still there. I could find no trace of the organ left at all."

Soho, St. Annes: "I was traveling along from Piccadilly one morning when an amazing thing caught my attention in the middle of a road turning off to the left. It was a sixteen-station whiffle-tree swell-engine. Could anything appear more incongruous amid the heart of London traffic? It had been blown there by a bomb from the Church a few hundred yards away. Most of what remained of this Church was lying in the road; the organ was no more."

Southwark, St. George's Cathedral: "The organ is totally destroyed and only the walls of the Cathedral remain." The instrument had been bequeathed to the Cathedral by J. M. Courage; it originally stood in his country residence.

Christ Church, Westminster Bridge Road: "This large organ was saved by firemen's hose but was flooded and had to be completely dismantled, as it would have been exposed to the weather if left in place."

Southampton, St. Mary's: Organ destroyed.

Wandsworth, St. Thomas: The instrument was built in 1929 and described in *The Rotunda*, March, 1929; some considered it representative of "the absolute minimum" of registers essential to a 3m for playing classic literature. On his journey one morning Mr. Thompson-Allen found "in the middle of the road and also dangling down from the west window of the Church" many of the pipes of the Great 16' Bourdon. "I slipped into the Church and up into the organ. It was a pathetic sight. Pipes and framework staggering and leaning over the gallery, ready to topple at any moment." He sought the new rector of the church and introduced himself. "What can I do for you?" the rector asked. Mr. Thompson-Allen replied, "Not very much I fear; is it not more a case of what can I do for you?" The next day the

Willis organization began collecting the scattered pipes and removing all exposed pipework from the organ.

Mr. Thompson-Allen has reported chiefly on organs built by or under the care of Henry Willis & Sons. He has not included organs by other builders, for lack of details. T.A.O. is grateful to him for reporting about some of the instruments so well known to many of its readers.—Ed.

Cherubini's "Requiem in C-Minor"

A program-note by J. Harrison Walker

• The selection of this particular composition is in line with my desire to produce for the public fine choral works which are not heard very frequently. Cherubini's position as a composer is more illustrious than most of us are apt to suppose. Grove says "he developed a proficiency in polyphonic writing for voices, which scarcely any composer since his time has equalled." The C-minor "Requiem," written in 1817, is a product of Cherubini's mature period, and he permitted himself full swing to the emotion of the text. It is at once his finest and most famous work. A requiem is of course the music for a communion service, intended to be sung at a funeral. However, compositions of this type in the larger forms are rarely heard at a church service, as they were intended, because of their length. It is perhaps questionable whether the composers of requiems of great length were expecting them to be performed at a funeral service. Might they not quite possibly have been yielding to the inspiration of the text, and using the form in which to write the equivalent of a cantata or oratorio? In any event, compositions of this sort are too long, and contain too many repetitions of words, to be considered liturgical. Some of the music is nevertheless so fine that it would be unfortunate to let it rot away, unheard, on shelves simply because it can't be used as intended. In these dark days perhaps the text of a requiem is more suitable for us to hear than many others.

Quaint, Heartfelt, & Erroneous

• "The organ is of — make, double manual, pedal base and is handsomely finished. It has many runs and a number of accompaniments and is the latest organ of its pattern made," says a newspaper of that new organ.

THE VOICE GOVERNOR

A book by Ralph M. Harper

• 5x8, 142 pages, illustrated, cloth-bound (E. C. Schirmer, \$2.00). The more an organist knows about voice, the better will his church music be. The organ-builder hands the organist an instrument, all as beautifully toned as his skill can make it; but his choir, for the most part, comes to him in the raw, and it is entirely up to him as to whether it shall be good, mediocre, or outright bad. His knowledge of voice is the determining factor. And there are as many conflicting views on how to develop vocal tone as there are voice teachers. The Author has had the cooperation of "medical men, musicians, and the head of the Bell Telephone Laboratory." We should expect then an approach based on the facts of mechanics—which perhaps should be better than one based on habit or imagination.

The book deals with things physical and mechanical. If we are looking for an easy way to get good vocal tone, the book won't give it; it is likely to give it only the hard way of thoroughly studying the book and working on it until its principles are understood and mastered. At first thought, it would not seem wise to attempt to explain these things to the choristers; they had better be confined to the choirmaster's own stock of knowledge and technic. There are innumerable diagrams and drawings to help clarify the text.

It's entertainingly written and beautifully printed, and intended for speakers as well as for singers. Some people will get a great deal of help from it; you may be one. Better not pass it by.

CLAIRE COCI

is now available for lessons in her New York studio. The studio organ may be rented for practice by her pupils and others of the profession.

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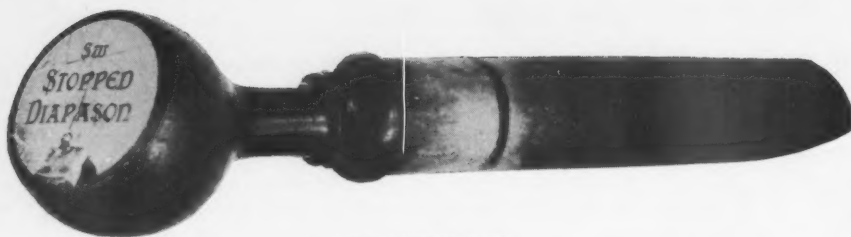
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THE MASQUERADE

The fact that stopped flutes could pose as Diapasons even from earliest days never succeeded in making Diapasons out of them

He Wants a Lot

Does Arthur H. Snider of Dayton

• Years ago, we don't know how many, Steere & Turner installed a 2m tracker in Linden Avenue Baptist, Dayton, Ohio. Mr. Snider has plans for that organ now, but he suspects maybe Uncle Sam has plans for him too. If the latter doesn't act too soon, Mr. Snider hopes to rebuild that organ. The reader can judge for himself whether he proposes to rebuild the organ or scare it to death.

He now has 19 stops and is asking only for 38, not bad, is it? Of the 621 additional pipes he wants, 255 are needed to bring the compass up to date; that leaves 366, and since he wants 3 additional voices, 73 pipes each, we subtract 219 and still have 147 added pipes to put somewhere. So in spite of appearances Mr. Snider's plans do not call for any unwarranted increase in the size of the instrument though they do spell the difference between 1890 and 1942. We hope he gets it before the army gets him.

The pressure is to be retained at $3\frac{1}{4}$ ". Mr. Snider has ideas about organs, as his wants show; they are worth thinking about. Enterprising organ salesmen should do something about all this.

WHAT HE HAS

V-19. R-19. S-19. B-0. P-1009.

PEDAL: V-3. R-3. S-3.

16 DIAPASON 27
BOURDON 27
8 VIOLONCELLO 27

GREAT: V-9. R-9. S-9.

UNEXPRESSIVE

16 BOURDON 58
8 DIAPASON 58

EXPRESSIVE (with Swell)

8 MELODIA 58
DULCIANA 58
4 OCTAVE 58
FLUTE D'AMOUR 58
2 2/3 TWELFTH 58
2 FIFTEENTH 58
8 TRUMPET 58

SWELL: V-7. R-7. S-7.

8 DIAPASON 58
ST. FLUTE 58
SALICIONAL 58
4 FLUTE h 58
VIOLINA 58
2 FLAUTINO 58
8 OBOE 58
Tremulant

Couplers 3: G-P. S-P. S-G.
Four fixed combination pistons.
Pressure $3\frac{1}{4}$ "; tracker action.

WHAT HE WANTS

V-22. R-22. S-38. B-16. P-1630.

PEDAL: V-1. R-1. S-12.

16 DIAPASON 56
Flauto Traverso (G)
Robrbordun (S)

8 Diapason
Flauto Traverso (G)
Robrbordun (S)
Violoncello (S)

4 Diapason
Flauto Traverso (G)

16 Posaune (S)
8 Posaune (S)
4 Posaune (S)

GREAT: V-10. R-10. S-12.

UNEXPRESSIVE

16 FL. TRAVERSO 97

8 DIAPASON 73
BOURDON 73
Flauto Traverso
4 Flauto Traverso

EXPRESSIVE

8 MELODIA 73
DULCIANA 73
4 OCTAVE 73
FLUTE D'AMOUR 73
2 2/3 TWELFTH 66
2 FIFTEENTH 61
8 TRUMPET 73
Tremulant

SWELL: V-11. R-11. S-14.

16 ROHRBORDUN 97
8 DIAPASON 73
Robrbordun
VIOLONCELLO 73
SALICIONAL 73
VOIX CELESTE 73
4 FLUTE h 73
GEMSHORN 73
2 2/3 Robrbordun
2 FLAUTINO 61
8 POSAUNE 97r16'
OBOE 73
VOX HUMANA 73
4 Posaune
Tremulant

COUPLERS 10:

Ped.: G-8-4. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

(And because he certainly forgot them we add S-S-16-8-4.)

Combons 20: P-4. G-5. S-7. Tutti-4. All combons to operate their respective sets of couplers.

Crescendos 3: G. S. Register.

Reversibles 4: G-P. S-P. S-G. Full-Organ.

Cancels 4: P. G. S. Tutti.

Souvenir of Roosevelt

• No, not that one; a good one, Hilborne L., who built possibly better organs than anyone else was doing in America in his day & age. Roosevelt built a 3m for the Chapel of Sailors Snug Harbor, Richmond Borough of New York City. It was blown by water-motor and there was no electric-light within the organ; but it was electro-pneumatic action and was destroyed by fire—whether because of defects in the action or a match or cigarette carelessly tossed aside by a workman is not known. James C. Crabtree was the organist and Norman H. Taylor (author of the article on electricity in February 1941 T.A.O.) often substituted for him. Says Mr. Taylor:

"The burning of this organ shook me and I quit playing. If it is possible to become attached to an organ, I was to that one. It is my answer to the question of why I no longer play the organ.

"The knob of the Swell 'Stopped Diapason' is my only souvenir. It went with me to South America when I went there on an electric power engineering project, and since then has been on my desk."

Mr. Taylor furnished T.A.O. with a photograph of the knob, which is reproduced here. To complete the story, the Harbor Chapel replaced the burned Roosevelt with a 3m Estey, still doing duty nobly. Sailors Snug Harbor, for retired seamen, is now one of the world's wealthiest charitable institutions, deriving its income from the rental of ground in lower Manhattan borough that was originally a farm. Until the advent of a new preacher a year ago its music was enriched by a paid chorus of adults, possibly the only such paid chorus in the borough.

Gustav F. Dohring, earning his organ maturity in the Roosevelt works, finds from his records that the organ was built in 1892, had 37 voices and a total of 61 stops; and adds, "To the best of my recollection, after the fire Farrand & Votey put an organ in there; whether there was another fire or some other reason, again I seem to remember that an Estey was installed after the Farrand & Votey." A good memory.

T. A. O. SPECIFICATIONS

V—VOICE: An entity of tone under one control, one or more ranks of pipes.
R—RANK: A set of pipes.
S—STOP: Console mechanism controlling Voices, Borrowers extensions, etc.
B—BORROW: A second use of any Rank of pipes (Percussion excluded)
P—PIPES: Percussion not included.

GAINESVILLE, FLA.

FIRST METHODIST
M. P. Moller Inc.

Installed, December 1941

V-18. R-20. S-30. B-10. P-1419.

PEDAL 6": V-1. R-1. S-5.

16 Diapason (G)
BOURDON 44

Bourdon (S)

8 Bourdon

Bourdon (S)

GREAT 4 1/2": V-5. R-5. S-7.

EXPRESSIVE (with Choir)

8 DIAPASON 73-16'

FLUTE h 85

GEMSHORN 73

4 OCTAVE 73

Flute Harmonique

2 FIFTEENTH 61

8 CHIMES A-F 21

Tremulant

SWELL 5": V-7. R-9. S-9.

16 BOURDON 97

8 GEIGENDIA. 73

Bourdon

SALICIONAL 73

VOIX CELESTE tc 61

4 Bourdon

III MIXTURE 183

15-19-22

8 MUTED TRUMPET 73

VOX HUMANA 73

Tremulant

CHOIR 4 1/2": V-5. R-5. S-9.

8 CONCERT FLUTE 73

VIOLA 73

DULCIANA 85

4 CHIMNEY FLUTE 73

Dulciana

2 2/3 Dulciana

2 Dulciana

8 CLARINET 73

HARP 49

Tremulant

COUPLERS '22:

Ped.: G-8-4. S-8-4. C.

Gt.: G-16-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Combons 20: P-3. G-4. S-4. C-4.

Tutti-5.

Crescendos 3: GC. S. Register.

Reversibles 2: G-P. Full-Organ.

Chimes: Deagan.

ATCHISON, KANS.

TRINITY LUTHERAN

Rebuilt by Charles W. McManis

V-15. R-16. S-16. B-1. P-914.

PEDAL 3 1/2": V-2. R-2. S-3.

16 SUB-BASS 30w

Bourdon (G)

8 HOHLFLOETE 30w

GREAT 3 1/2": V-8. R-9. S-8.

16 BOURDON 61w

8 DIAPASON 40 61m

MELODIA 61w

GAMBA 58 61m

DULCIANA 61wm

4 OCTAVE 54 61m

2 SUPEROCTAVE 61m

II MIXTURE 122m

1: 19-22

25: 15-19

42: 12-15

SWELL 3 1/2": V-5. R-5. S-5.

8 VIOLIN DIA. 46 61m

GEDECKT 61w

SALICIONAL 61wm

4 FLUTE h 61m

FUGARA 61m

Tremulant

COUPLERS 9:

Ped.: G. S-8-4.

Gt.: S-16-8-4.

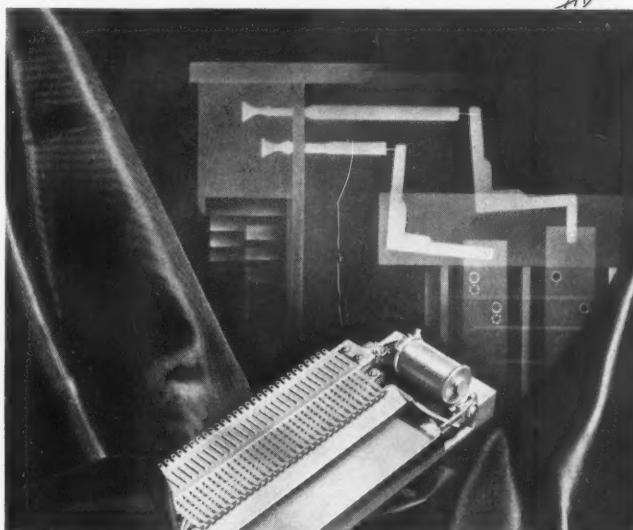
Sw.: S-16-8-4.

Combons 6: G-3. S-3.

Blower: 3/4 h.p. Orgoblo.

The organ was originally built c.1903 by Weickhart-Wangerin. Mr. McManis built a new console of his usual type "with rocker coupler switches, with contact-bars and plates under the keys." All pipe-work was revoiced and the only changes made from the original stoplist were the Pedal borrow of the 16' Great Bourdon, and moving the old 8' "Oboe Gamba" down an octave and revoicing it as a 4' Fugara.

"The manuals were tracker, pedal tubular; I used the traditional type of pull-down action in as simple a form as possible, and ran the pedal tubes into a magnet-box to electrify that action. Stop-action is by the push-pull type, no springs."



The old order changeth—

The difference between the old and new method of controlling organ stops can be likened to a kerosene lamp versus the electric light. A room may be lit, a stage flooded with color — indeed an entire city may be illumined or, in turn "blackened out", all in an instant, by engaging a switch.

In the modern Wicks organ, individual stops, or all the voices of the organ in an ensemble, are available to the artist by split-second manipulation of electric switches. They must be dependable, and exactly built of durable materials. Still more important is that the points of contact automatically clean themselves in each operation.

Illustrated is an example of this nerve center in a Wicks Organ.

1100 Fifth Street • • • • • Highland, Illinois



This month's PROGRAMS

Unless a program has special character as elsewhere defined it can be published in T.A.O. only when received in time for advance publication; closing date is 14th or 15th of month prior to date of playing.

- **ROBERT BAKER**
School of Sacred Music, New York
March 10, 8:00

Handel, Con. 4: Allegro Moderato
Buxtehude, Praise God ye Christians
Mozart, Fantasia Fm
Edmundson, Humoresque Fantastique
Woodman, Suite Gm: Meditation
Jongen, Toccata Df

- **JAMES S. CONSTANTINE**

University of Virginia
March 29, 4:45

Williams, Prelude & Fugue Cm
Mason, Arise Arise
Purcell, Suite from Dioclesian
Bossi, Colloquy with Swallows
Viene's No. 2

- **HAROLD G. FINK**

Fordham Lutheran, New York
March 15, 4:00, *Bach Program*

Fantasia & Fugue Gm
Two Choralpreludes
Toccata F

Kyrie God the Son
Sonata 5

Two Choralpreludes
Passacaglia

- **RICHARD GORE**

Cornell University
March 15, 4:45

Corelli, Church Sonata Dm
Warum ist das Licht, Brahms
Bach's "God's Time," Cantata 106

- **ROBERT W. MORSE**

St. John's Church, New York
March 1, 15, 5:00

*Morse, Sonata

There is a river, Morse

Franck, Chorale E; Pastorale;
Finale Bf.

*Sowerby's "Symphony"

Mulet, Noel; In Paradisum.

Dallier, Six Grand Preludes

- **CLAUDE L. MURPHREE**

University of Florida, Gainesville
March 8, 22, 4:00

*Greenfield, Prelude Olden Style

Leach, Seven Casual Brevities

Bedell, Impromptu; Canzone.

Dupre, Prelude & Fugue Gm

Karg-Elert, Clair de Lune

Elmore, Donkey Dance

Purvis, Communion

Sowerby, Toccata C

*Bach, Echo Bm

Guilmant, Funeral March; Canzone.

Fumagalli, Chase

Bennett, Allegretto Grazioso

Schumann, Sketch Fm

Tchaikowsky, Canzonetta

Grieg, I Love Thee

Peeters, Mystic Night

Diggie, Rhapsody

Widor, 2: Toccata

This second program is taken entirely from the new Amsco book, *Standard Compositions*, edited by Dr. Diggie.

- **ARTHUR W. QUIMBY**

Museum of Art, Cleveland

March 1, 8, 15, 22, 29, 5:15

Marcello, Psalm 19

Bach, God's Time is Best

Krebs, Prelude & Fugue C

Gigout, Scherzo

Franck, Chorale E

March 11 the Museum opens its doors to the Northern Ohio Guild for a recital by

Get Your Share Too

This magazine is filled with innumerable ideas, covering every possible phase of the organ world. Some of them are of use to you—will make you of greater usefulness to your community. Only you can judge which ideas they are or when they can be of use. But if you cannot find them again when you want them, of what use are they? Why not keep a little 3 x 5 card index file, one card to each subject, and on these cards make note of the special items in these pages that seem especially applicable to your work, so that when you need them, you'll know instantly where to find them again?

Kingsley Ganson, sixth in the Guild's monthly series.

- **J. HERBERT SPRINGER**

St. Matthew's, Hanover, Pa.

March 15, 29, 3:00

*Purcell, Toccata A; Prelude G.

Felton, A Little Tune

Handel, Cuckoo & Nightingale

Hindemith's Sonata 1*

Bizet, Adagio

Gigout, Grand Choeur Dialogue

*Bach, Three Choralpreludes

Prelude & Fugue D

Franck, Cantabile*

Dupre, Cortege et Litanie

Stebbins, Where Dusk Gathers Deep*

Franck, Piece Heroique

- **HERBERT RALPH WARD**

Trinity Cathedral, Trenton

March 1, 8, 15, 22, 29, 7:00

*Vivaldi, Largo

Bach, Fugue Gm

Bedell, Cantilene

Franck, Chorale Am

*Bach, Blessed Jesu We Are Here

Debat-Ponson, Gavotte D

Liszt, March of Crusaders

Dvorak, Largo

J.C. Bach, Fugue Cm

*Grace, Reverie on Hymntune

Handel, Allegro Bf

Karg-Elert, Harmonies du Soir

Lucas, Interlude

Bach, Prelude & Fugue Em

*Hure, Communion

Boss, Prelude F

Deplantay, O Filii et Filiae

Borodin, Steppes of Central Asia

Widor, 5: Finale

*Brahms, Savior of my Heart

MacMaster, Pastorale Cantilene

Mozart, Adagio Bm

Bach, Walk to Jerusalem

Wagner, March of Holy Grail

Program-Notes Wanted?

• A reader asks for program-notes in these columns; any others agree with him? At any rate it is suggested that when our readers use printed or mimeographed programs with program-notes, they send a copy to T.A.O.

Dr. Marshall Bidwell

• is giving a series of illustrated lectures in Carnegie Music Hall, Pittsburgh, Saturday evenings during Lent at 8:15, on the story of the orchestral instruments, with illustrations furnished by students from Carnegie Institute of Technology. March subjects:

- 7, Double-reed instruments;
- 14, Single-reed instruments;
- 21, From shofar to French horn;
- 28, Trumpet, trombones, etc.

EVENTS FORECAST

for the coming month

March

- Grand Rapids: Dr. C. Harold Einecke recital, First Congregational, 1, 4:30.

Hartford, Conn.: Walter Baker recital, Immanuel Congregational, 6.

Milwaukee: Ascension Lutheran, annual spring choir concert, 22, 4:15 and 8:15.

Do.: Music Educators National Conference, March 25 to April 3; speakers include Warren D. Allen and D. Sterling Wheelwright from the organ profession.

New York: Dr. Clarence Dickinson, Brick Church, at 4:00:

1, Elgar's "Light of Life";

8, Mendelssohn's "Elijah";

15, Verdi's "Requiem";

22, Bach's "St. Matthew Passion."

Do.: Wm. A. Goldsworthy, St. Mark's in the Bowerie, Bach cantatas, at 4:00:

1, "Lord is a Sun and Shield";

8, "From Depths of Woe";

15, "Wailing Crying";

29, "Christ Lay in Death's Dark Prison";

22, Caplet's "Mass of the Woods."

Caplet was a great French conductor, friend of Debussy and influenced by him. His "Mass" is really a great work, done during the last war when it was sung by a choir he organized to sing in the field.

Do.: George W. Kemmer, St. George's, Bach's "St. Matthew," March 15, 4:00.

Do.: Dr. Henry F. Seibert, Holy Trinity Lutheran, Bach's "St. Matthew," 31, 8:00.

Philadelphia: Walter Baker, First Baptist, at 8:00:

1, Rossini's "Stabat Mater";

15, Verdi's "Requiem."

Do.: Dr. Alexander McCurdy, Second Presbyterian, at 4:30:

1, Purvis' "Judas Iscariot";

8, Rossini's "Stabat Mater";

15, Dubois' "Seven Last Words";

22, Dvorak's "Stabat Mater";

29, Brahms' "Requiem," with orchestra.

Warren, Pa.: Marcus Naylor recital, First Presbyterian, 1, 4:00, American program.

Washington, D.C.: Mt. Vernon Place Methodist, Choirmasters Club, "candle services, pageantry, unique meditation services; Herbert V. Plate presiding.

Wilmington, Del.: J. Harrison Walker, St. Andrew's, brief programs every day at 12:15 except Saturdays and Sundays.

Worcester, Mass.: Alfred W. G. Peterson recital, Central Church, 1, 4:30.

E. Power Biggs

• will give a recital March 19, 8:30, in Montreal for the Casavant Society—program of English music, to include also Sowerby's "Symphony" in G. April 9 a concert is scheduled for the Germanic Museum when the new Sowerby Poem for organ and viola, written for Mr. Biggs, will be played. New Victor records originally scheduled for release this month, war permitting, include a Concerto by Wm. Felton, with the Fiedler orchestra; a little later Mr. Biggs' recording of the Reubke Sonata is to be released. The Longy School, Cambridge, presented Mr. Biggs Jan. 29 in a recital consisting of three works on B-A-C-H, by Liszt, Schumann, and Walter Piston; the eleven Choralpreludes of Brahms; and Liszt's Ad Nos Ad Salutarem. The Boston Herald gave the program 5* of review.

Grace Leeds Darnell

• of St. Mary's in the Garden, New York, is giving a musicale with her choirs every Sunday evening until Easter, in the Undercroft of the Church. Good Friday the junior choirs will sing a litany processional at 11:00 a.m. and the seniors will sing Maundy's "Olivet to Calvary" at 8:00. At 9:30 a.m.

on Easter there will be a carol service; the 11:00 service will include Thiman's "O glorious eternal King," Field's "Welcome happy morning," and communion service by Stainer. April 12 at 4:00 a senior and junior festival will be held, twelve choirs participating as part of a state-wide celebration of the festival service to be given at the same hour in Albany during the biennial convention of the N.Y. State Federation of Music Clubs.

Robert Elmore

• has recovered from the illness that prevented his scheduled Texas trip but didn't interfere with his work in composition. A work for men's voices was written while confined to his bed; four new organ numbers have been completed, and he's "in the midst of three orchestral scores and other stuff." His March musicales in Holy Trinity, Philadelphia, at 7:45, include Sowerby's "Forsaken of Man" on the 15th, Bach's "St. Luke's Passion" on the 29th. March 21 he gives a piano recital for the Philadelphia Guild, and on the 24th he will present his Camden Choral Art Society in a concert in Walt Whitman Hotel, Camden.

Deems Taylor's Third Opera

• "Ramuntcho" had its premiere Feb. 10 in Philadelphia by the Philadelphia Opera Company, Sylvan Levin conducting. "The King's Henchman" was produced Feb. 17, 1927, in New York; "Peter Ibbetson" was first heard Feb. 7, 1931, in New York. February seems to be a Deems Taylor opera month. All three operas are published by J. Fischer & Bro. "Ramuntcho" is dedicated to the late George Fischer; Mr. Taylor was working on it from 1934 to 1938; some of its dance music was heard in New York in 1940. No other American of opera-writing caliber has as yet appeared; a debt of gratitude is owed Mr. Taylor for spending the enormous amount of time necessary in the thankless task of writing an opera, and J. Fischer & Bro. for publishing it.

If "Ramuntcho" can be heard annually for the next ten years, perhaps some reliable opinion of its worth can be formed; until then each individual will have his own personal notion. The critics have given parts of it good praise.

Union Lawsuit Dropped

• The suit brought by the American Guild of Musical Artists to restrain the A.F.L. from interfering with their contracts has been settled out of court. The Guild (Lawrence Tibbett president) does not want to act for members of instrumental groups but does want its solo artists to be free of A.F.L. dictation as to what engagements they may accept. If the reader finds all this hard to understand, we believe it boils down to merely this, that the Guild makes no efforts to hamper the activities of non-members while the A.F.L. does. Time to fight vigorously for the restoration of freedom in America.

Organist's Corner

• St. Andrew's Church, Wilmington, Del., in its Feb. 1 calendar gave its organist J. Harrison Walker a half-page in which he told his congregation about the music of a special service two weeks later. The same calendar gave a half-page to "The Rector's Message." Why not adopt the idea in other churches?

G. Harold Brown

• has resigned from St. Paul's Episcopal, Des Moines, Iowa, to locate in the eastern states; Dudley Warner Fitch, formerly of St. Paul's Cathedral, Los Angeles, has been appointed to succeed him.

Arthur W. Quimby

• gave a series of lectures on contemporary American composers, in the Museum of Art, Cleveland, on Wednesdays during February.

Charles Clark

• has been appointed to Holy Nativity Episcopal, Chicago, in the absence of Robert Rayfield now in the armed forces.

A Welcome Rumor

• It is, we hope, even better than a rumor that at last the indefatigable Frederick C. Mayer of West Point Cadet Chapel is to get that new console he's been working and planning for during the past five years or more. Moller built the organ, has made innumerable enlargements designed by Mr. Mayer, and will build the new console—now, if the rumor is right. The organ has so outgrown the console that the marvelous richness of the instrument is only partially available even to Mr. Mayer; to a visiting organist it all but impossible.

Fay Simmons Davis

• died Feb. 3 at her home in Glen Ridge, N.J., after a brief illness. According to data supplied by Mrs. Davis some years ago, she was born in Cambridge, Mass., graduated from the highschool there, and studied music with Edward MacDowell, S. P. Warren, S. B. Whitney, and others. For a dozen years she was organist of various churches around Boston before becoming organist of the Congregational Church, Glen Ridge, in 1918;

for a time she directed the Women's Community Chorus there. She is survived by her husband, Frank A. Davis whom she married in 1900, and a son.

S. Willis Johnson

• died Jan. 20 at Camp Dix, N.J. He was a native of Minnesota, and organist of Gethsemane Church, Minneapolis, prior to his army service.

Twining Lynes

• died Feb. 1 in the hospital in Boston, aged 53. He was born in Cambridge, Mass., entered Harvard, starred in the swimming team, and graduated in 1910, being appointed at once organist and director of music of the Groton School, from which he retired last June because of ill health. He is survived by his widow and three sons.

James C. Warhurst

• died Feb. 11 in Philadelphia after a long illness, at the age of 75. He was born in England, began music study there, but came to America at an early age. For sixteen years he was organist of North Baptist, Camden, N.J. He was always one of the shining lights in the American Organ Players Club, Philadelphia, where he was content to be merely one of many good-fellows. The organ fraternity there will long feel his passing.



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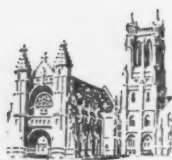
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SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

• ROBERT BAKER

*First Presbyterian, Brooklyn

January Services

*Bach, Prelude Am; Sinfonia F.

Immortal invisible, Thiman

I said to the man, Woodman

**Jarnefelt, Berceuse

Ah dearest Jesus, Bach

Savior breathe an evening, Bortniansky

*Weinberger, Bible Poems

I waited for the Lord, Mendelssohn

I will extol Thee, Costa

**Tartini, Aria

I will lift up, Sowerby

A stranger here, Woodman

*Mozart, Fantasie F: Two Mvts.

O praise the Name, Tchaikowsky

Be thou faithful, Mendelssohn

In faith I calmly rest, Bach

**Bach, Our Father Which Art

Lord in this hour of tumult, Guion

*Purcell, Trumpet Voluntary

Tartini, Air in G

Praise, Rowley

O country bright and fair, Parker

Lord is a mighty God, Mendelssohn

**Jongen, Prayer

My song shall be, Mendelssohn

Lord is my Light, Buck

• PAUL CALLAWAY

Cathedral, Washington

Choral Selections

ar.Parratt, Give rest O Christ

Byrd, Souls of righteous

Noble, Souls of righteous

Ireland, Many waters cannot

Willan, While all things

Byrd, Hail O Light immortal

Torovsky, Softly the stars
Willan, Who knocks tonight
West, O everlasting light
Elgar, Light of the world
Noble, Fierce was the wild billow
Martin, Hail gladdening Light

• DR. CLARENCE DICKINSON

Brick Presbyterian, New York

January Services

*Brahms, O God Thou Faithful

How burn the stars, Lockwood

Along the varied paths, Brahms

Bach, In Thee is Joy

*Davies, Solemn Melody

Turn back O man, Holst

Had we but harkened, Davies

Saint-Saens, Heroic March

*Elgar, Song of Morning

God of love, Kalinnikoff

O Thou Whose power, Spicker

Marcello, Psalm 12

*Bach, Lord Jesus Christ

Turn ye even to me, Godfrey

In my heart, Saint-Saens

Ducis, Beloved Christians

• DR. C. HAROLD EINECKE

*Park Congregational, Grand Rapids

Choral Selections

Bach, O rejoice ye Christians

Baker, O Lord God

Shaw, Psalm 23

Shaw, With a voice of singing

Mozart, Hark the angel trumpet

Shaw, Some trust in chariots

Priest, Surely God is in this place

Candlyn, Lighten our darkness

Handel, Lift up your heads

• THEODORE SCHAEFER

*Covenant Presbyterian, Washington

January Services

*Bibl, Vision

Ring out wild bells, Bainton

Benedictus, Williams

Lacroix, Grand Choeur

*Mottu, l'Heure Supreme

When Thou art near, Bach

All creatures of our God, Chapman

Davies, Solemn Melody

*Franck, Prayer

O holy Father, Palestrina

Rainbow Bridge of Prayer, Christiansen

Williams, Hyfrydol Prelude

*Karg-Elert, Introit

Lead me Lord, Wesley

Now there lightens, Sowerby

Handel, Andante Maestoso

• HAROLD SCHWAB

Union Church, Waban, Mass.

Vesper Musicale

Schwab, Theme & Variations

O gladsome Light, Sullivan

Divine Praise, Bortniansky

Wake soul of mine, Hemery

I sing of a maiden, Sellw

All in April evening, Robertson
O Thou in Whose presence, Lewis
Handel, Viola Concerto Mvt.
Great and glorious, Haydn

At Lasell Junior College

I sing of a maiden, Sellw

m. Hark in the darkness, ar-Bement

Christmas Song, Harrington

Hush my dear, Bach

Kings of the Orient, Hopkins

Stars in their courses, ar-Capon

O Lord most holy, Franck

All creatures of our God, Chapman

I waited for the Lord, Mendelssohn

Great and glorious, Haydn

The prelude for Union Church musicale,

written last summer, was done as scored,

by organ, strings, flute, oboe, clarinet, horn,

piano, and drums. The Hemery number

was sung by the children's choirs to or-

chestral accompaniment; most of the other

numbers were unaccompanied. The Lasell

musical was sung by Mr. Schwab's Union

Church chancel and solo choirs, the latter

consisting of twelve children's voices.

• GEORGE WM. VOLKEL

*Emmanuel Baptist, Brooklyn

'Symphony of Psalms'

Bach, Out of the Depths, 130

Harwood, Old 132nd

How lovely is Thy dwelling, Brahms, 84

Teach me Thy way, Spohr, 130

All breathing life, Bach, 150

Sing ye a joyful song, Dvorak, 98

Bless the Lord, Ivanov, 103

Whoso dwelleth, Martin, 91

Hear my prayer, Dvorak, 61

Worship, Shaw

Lord is my Shepherd, Dvorak, 23

O praise ye the Lord, Franck, 150

Bach, Waters of Babylon, 137

Figures refer to the Psalms represented.

• THORNTON L. WILCOX

*Presbyterian, Bellevue, Pa.

January Services

*Barnes, Prelude; Andante; Pastorale.

Lead me Lord, Wesley

Barnes, 1: Andante

I am Alpha, Stainer

Barnes, 1: Prelude

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*Franck, Andantino; Cantabile.
Benedictus, Gounod
Franck, O Lord Most Holy
God so loved the world, Stainer
Franck, Priere
*Handel, Three Concerto Movements
Christ of the upward way, Mueller
How beautiful upon mountains, Harker
Handel, Alla Siciliana
Handel, Con. 6: Largetto
Complete Morning Service
*Dickinson, Canzone; Old Dutch Melody.
Choral Call to Worship (congregation & choir), Invocation, Lord's Prayer (chanted by choir to Gregorian), Apostles' Creed, Gloria Patri, Congregational Hymn, Scripture, Choral Introit—
O worship the King, Maunder
'Organ Meditation'
Prayer, Choral Response—
Hear our prayer, Whelpton
Congregational Hymn, Offering.
Dickinson, Reverie
Doxology.
O Lord most holy, Franck
Sermon, Prayer, Benediction, Choral
Benediction—
Lord bless Thee, Gibson
Dickinson, Ah Dearest Jesus

• DR. DAVID McK. WILLIAMS
St. Bartholomew's, New York
January Services
*Service in Af, D.McK. Williams
When Jesus our Lord, Mendelssohn
**Nunc dimittis, Noble
Bach's "O Sing to the Lord"

Rheinberger, Pastoral Sonata
*Te Deum, R.V. Williams
Hearken unto me, Beach
**Magnificat, Purvis
Bach's "Sages of Sheba"
Franck, Final Bf
*Te Deum, Willan
O God when Thou appearest, Mozart
**Magnificat, Walmisley
Lord is a man of war, Handel
Widor, 8: Allegro Risoluto
*Benedictus es Domine, Beach
I love the Lord, Beethoven
**Magnificat Ef, Marchant

• HOMER EMERSON WILLIAMS
Presbyterian Church, Rye, N. Y.
American-Composers Series, March
Armstrong, Recitative-Aria-Chorale
Barnes, Shining Shore
Bedell, Elevation
Bingham, Preludes on Toplady, Truro.
Busch, Romanza
Clough-Leighter, Lento con Devozione
Coerne, Beside Still Waters
Federlein, Meditation
Huss, Alla Marcia
Kreckel, Agnus Dei; Deo Gratias;
Meditation Gregorian Modes.
Marks, Introspection
Noble, Dundee Prelude
Rogers, Deep River
Scarmolin, Postlude Pomposo
Smith, Contemplation; Paean Exultant.
Stojowski, Melody
J.W. Thompson, Supplication
Titcomb, Vexilla Regis

• G. RUSSELL WING
*First Congregational, Long Beach
January Services
*Karg-Elert, Lo I Am With You
To Thee O Lord, Rachmaninoff
Non Nobis Domine, Quilter
**Bingham, Intercession
Martin, Vespers at Solesmes
Nevin, Rosary
s. Teach me to pray, Jewitt
*Ireland, The Holy Boy
Father in Thy mysterious, Thompson
Beneath the shadow, Dickinson
**Kuhnau, David & Goliath
Saint-Saens, My Heart at Thy
Weinberger, Lord Jesus Walking
b. Nobody knows, Spiritual
b. O Master let me walk, Speaks
*Bingham, Intercession
Power of prayer, Warren
Earth and Man, Dickinson
**Noble, Fantasy
Bach, Jesu Joy of Man's
Handel Largo
s. Lord's Prayer, Malotte
s. Jesus my Savior, Weigand
*Reger, Kyrie Eleison
Listen to the lambs, Dett
Thou art my way, Williams
**Rowley, West Wind
Weaver, Squirrel
Saint-Saens, Swan
d'Antalfy, Drifting Clouds
t. Trust in the Lord, LaForge
t. Christ went up, Hageman

The vesper services at 4:00 are built around definite themes, those for January: Vesper Hour of Prayer, Bible Stories in Music, Great Songs of Faith, and Nature Sings; the music is chiefly organ, with one vocal soloist singing two numbers. In the morning service after the offering there is a congregational hymn, then Mr. Wing plays or improvises around another hymn, and then the sermon. After the benediction are a response and some music on the chimes. "We have seven choirs in this church," says Mr. Wing, "so there is much choral material to draw from, although the groups themselves are not large ones."

Cantatas & Oratorios

• Clokey's "Christ is Born" was sung Dec. 12 by Donald D. Ketting in Westminster Presbyterian, Lincoln, Neb.
Clokey's "When the Christ Child Came," Dec. 28, Charles Allen Rebstock, Covenant Presbyterian, Cleveland.
Parker's "Hora Novissima," Jan. 11, 18, Frederick Kinsley, Riverside Church, New York.

Dr. James P. De Wolfe

• formerly of Houston, lately dean of the Cathedral of St. John, New York, has been elected Bishop of the Long Island, N.Y., diocese of the Episcopal church.

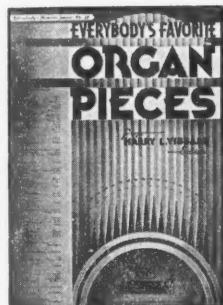
Washington, D.C.

• The local Guild held a conference Feb. 2 on 'what can we church musicians do in national defense,' led by D. Sterling Wheelwright. Discussion was divided into two main ideas: 1. Live and talk democracy; 2. Direct our church and community music to meet the needs of today.

Mrs. Clarence Dickinson

• addressed the joint meeting of the Guild and Ministerial Association Jan. 18 in Columbus, on 'Music and Worship'; at the joint Institute of Church Music and Annual Michigan Pastors' Conference, University of Michigan, she gave addresses Jan. 20 and 21 on 'Hymns the Voice of Church History,' 'Music and Worship,' and the "significance of the various numbers which make up a church service." Feb. 9 in Hartford she addressed the joint Ministerial Association and Guild on 'Beauty in Worship.'

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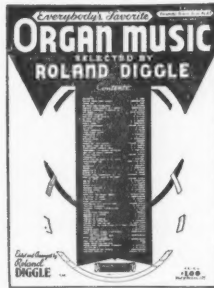
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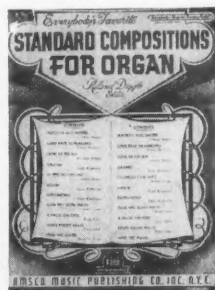
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Last month's RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

• WALTER BAKER

Richmond-Wilmington-Princeton
Repertoire of Three Recitals
Buxtehude, Prelude-Fugue-Chaconne
Handel's Concerto 5
Bach, O Sacred Head; Christians Rejoice;
Fantasia & Fugue Gm.
Reubke's Sonata 94th Psalm
Karg-Elert, Soul of the Lake;
Sun's Evensong; Hymn to Stars;
Lord Jesus Christ.
Dupre, Berceuse & Spinning Song
Maleingreau, Tumult in Praetorium
Mulet, Thou Art the Rock

• KEITH H. DAVENPORT

Westminster Presbyterian, Steubenville
Thirteenth Annual Recital
du Mage, Grand Jeu
Frescobaldi, Elevation Toccata
Clerambault, Dialogue
Scheidt, Old English Variations
Bach, Old Year Has Passed
Prelude & Fugue Fm
Schumann, Evening Song
Bonnet, Lied des Chrysanthemes
Romance sans Paroles
Sowerby, Carillon
Rowley, Paean

• RICHARD T. GORE

Cornell University
Historical Series, Prog. 1, 2, 5
*Gabrieli, Canzona
Sweetinck, Variations My Young Life
Titelouze, Conditor Alme Siderum
Frescobaldi, Recercar Mode 3;
Toccata Transporta; Canzona Gm.
Scheidt, Fortune by Foe
Praetorius, Vita Sanctorum
Scheidt, Our Father Who Art
Frohberger, Toccata Am
*Pachelbel, Toccata C; Fantasia Gm;
From Heaven High;
Toccata-Fugue-Chaconne Dm.
Clerambault, Suite 2: Recit de Nazard
Couperin, Mass 2: Domine Deus
Daquin, Noel Grand Jeu
Buxtehude, Magnificat Mode 1;
How Brightly Shines;
I Know Full Well; Toccata Em.
*Reger, Ein Feste Burg
Hindemith's Sonata 1

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Composition

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Maleingreau, Tumult in Praetorium
Vierne, Scherzetto
Tournemire, 12: Offertory
Willan, Prelude on Andernach
Gore, Canonic Toccata
Bailey, Toccata-Ricercata-Finale

Program 3 will be found on January p.24,
4 on February p.56.

• IONA BURROWS JONES

Bruton Parish, Williamsburg
Organ-Harp-Violin
o-h-v. Bach, Meditation
h-v. Spohr's Sonata C
o-h-v. Mozart, Andantino
h-v. Bach, Arioso; Sicilienne.
h-v. Gluck, Orpheus Melodie
h. Zabel, Murmures des Cascades
h. Salzedo, Fraicheur
h. Palestrina, Chorale
o-h. Holy, Legend
o-h-v. Handel, Largo
Piano-Harp-Violin
p-h-v. Handel, Esther Aria
p-h-v. Gluck, Orfeo Ballet
p-v. Mozart's Sonata 14
p. Bach's English Suite 2
p-h-v. Mozart's Concerto C

The second program was played in the
Governor's Palace; the piano was an old
Broadwood & Son reconditioned by John
Challis; programs were printed in two
colors, ancient style of typography.

• RITA MARIE MESSITT

Holy Trinity, Los Angeles
Bach's Sonata
Saint-Saens, Benediction Nuptiale
Titcomb, Puer Natus Est
Widor, Toccata
Franck, Piece Heroique
Stebbins, In Summer
Yon, Minuetto Antico
Biggs, Star of Hope
Bedell, Elevation

• GORDON BALCH NEVIN

Westminster College
Handel's Concerto 5
Clokey, Legende
Verrees, O Filii et Filiae
Tchaikowsky, Adagio Lamentoso;
Dance of Toy Pipes; Arabian Dance;
Dance of Sugar-Plum Fairy.
Nevin, A Sylvan Idyll
Elmore, Donkey Dance
Kinder, Toccata D

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• CARL WEINRICH

Juniata College
Handel's Concerto 10
Buxtehude, How Brightly Shines
Franck, Cantabile
Bach, Toccata-Adagio-Fugue C
James, St. Clotilde Meditation
Vierne, Scherzetto; Divertissement.
Tournemire, Communion (Mystique 36)
Jepson, Pantomime
Sowerby, Carillon
Vierne, 1: Finale

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B.A., A.R.C.O., F.C.C.O.

Wittenberg College
Springfield, Ohio

First Baptist Church — Dayton, Ohio

McINTIRE

TEACHERS' COLLEGE

DENTON — TEXAS

Richard Purvis

Concert - Radio - Church

The Chatham — Philadelphia

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Cambridge, Mass.
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Mt. Vernon Church
Boston, Mass.

Harry Welliver

Mus. M.

State Teachers College

Minot — North Dakota

G. Russell Wing

M. S. M.

Organist and Director
First Congregational Church
Long Beach, California

• WESTMINSTER CHOIR COLLEGE
Students' Recitals
Robert H. Foulkes
Bach, In Dulci Jubilo; O Sacred Head.
Toccata-Adagio-Fugue C
Karg-Elert, Legend;
O God Thou Faithful; Toccata.
William G. Holby
Bingham, Florentine Chimes

Robert Baker

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Dupre, Ave Maris Stella
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Vierne, Scherzo; Cantabile.
Dupre, Cortege et Litanie
Marian Reiff
Widor, Andante Gothique
Bach, Vivace Cm; Three Choralpreludes.
Vierne, Divertissement; Lied.
Karg-Elert, Now Thank We All
Brahms, O World I E'en
Mary Elizabeth Rope
Franck, Chorale Am
Bach, Passacaglia
Karg-Elert, Soul of the Lake
Vierne, Divertissement
Mulet, Noel; Thou Art the Rock.



DR. FRANK VAN DUSEN
who on Feb. 2 was awarded the honorary Doctor
of Music degree by Loras College

Dr. Frank Van Dusen

• "In view of his many accomplishments in the Department of Organ and Piano and his genuine interest and support in the development of the Fine Arts, Loras College is pleased to award to Frank Van Dusen the degree of Doctor of Music," said Dr. Michael J. Martin, Loras College president, on Feb. 2, 1942, in summing up the laudatory remarks when presenting Mr. Van Dusen for the honorary degree. Dr. Van Dusen's achievements in the organ world, especially in the educational realm, speak so loudly in his behalf that to attempt laudatory comments here would be an anticlimax. He is a superlative teacher and the most famous of his former pupils is Dr. Edward Eignschen, present to assist in doing honors to his teacher when the degree was awarded.

Howard R. Thatcher's

• Petite Suite for two violins and piano was included in the Jan. 11 program of the National Association for American Composers & Conductors, MacDowell Club, New York; his Violin Concerto (J. Fischer & Bro.) was performed Jan. 24 by the Baltimore Music Club; three songs, set to Sidney Lanier poems, opened the Lanier centenary concert Feb. 2 at Johns Hopkins University, Baltimore.

Lawrence K. Whipp

• is reported to have been taken as a hostage by the Germans in Paris. Mr. Whipp, an American, has been organist of the American Church in Paris for twenty years. An article about him and the organ in his church will be found in March 1932 T.A.O.

Hammond Increases Advertising 25%

• According to a news-dispenser for advertisers in New York City, the Hammond Clock Co. of Chicago "announces a new advertising schedule for the first half of 1942 which calls for approximately a 25% increase in expenditure over the same period last year."

Certainly You Oughta Know

• that "24,284,981 man-days of defense effort were lost because of strikes during the first 15 months of the rearmament program," says the Labor Department, Washington, D.C. "Competent authorities estimated that the lost time . . . would have produced at least 10,000 pursuit planes, with enough time left over to build two or three good-sized war ships." Mr. Hitler is winning the war faster with the aid of American labor-unions than with the aid of his own army & navy. Like it?

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Dr. Robert Leech Bedell's

• compositions were featured by Robert W. Allen in his evening service Jan. 25 in Bushwick Avenue Methodist, Brooklyn, using his Impromptu-Caprice and Harmonies du Soir for organ, the anthem "O Jesus Thou art standing," and contralto solo "Out of the deep."

Dr. J. Lawrence Erb

• chairman of the music department of Connecticut College since 1923 will retire at the end of the current school year, having reached the retirement age of 65. He will be the College's third professor emeritus in music.

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George Lee Hamrick

• has retired from active church work and finds his WSB radio work brings him sufficient outside concert and other activities so that his "finances have not suffered" by the change. WSB broadcasts at 750 on 50,000 watts. "In addition to four or five spot programs during the week I have a daily feature at 12:30 to 1:00 a.m., consisting of instrument, voice, and poetry, under the title 'Sleepy Hollow'." Fan mail has come all the way from Boston and Dallas.

N. Lindsay Norden

• has completed 20 years as organist of Rodeph Shalom Synagog, Philadelphia; during that period he composed eight services, two of them published. His choir of twenty receives private and class instruction in voice, theory, organ, etc., and a member of the congregation has provided three season tickets to the Philadelphia Orchestra concerts, used turn-about by the choristers. Mr. Norden is also organist of Christ Church and St. Michael's, Germantown.

Robert W. Schmidt

• has been appointed to Trinity Church, Columbus, Ohio. He began steady church work as a choir-boy in Grace Church, New York, and has been serving there as assistant organist.

George L. Scott

• has been appointed to head the organ department of Illinois Wesleyan University, effective Feb. 1, 1942. He began music study with his parents, continued in piano and organ with outside teachers, at the age of 19 won a scholarship in the New England Conservatory, studying organ and French horn; in 1928 he joined the St. Louis Symphony, resigning three years later to give full time to the organ. He received the Mus.Bac. from St. Louis Institute and the Mus.M. from the School of Music, Michigan University; studied organ with Dr. Palmer Christian and Arthur Poister, composition with Dr. Eric DeLamar. In Bloomington he will also be organist of the First Christian.

Trinity Church Prepares

• According to newspaper reports, Trinity Church, New York, is removing a prized stained-glass window to a place of safety for duration; plate glass is being substituted for the present. Agnes and Trinity Chapels are doing likewise. St. Paul's Chapel is removing its fourteen original crystal chandeliers. Incidentally, some of New York's larger banks have already removed their glass partitions, replacing them with metal lattice-work.

New Mexican Music Magazine

• G. Baquero Foster is publishing a Mexican Musical Review, in Spanish, devoted to biographical and critical essays on music and musicians of the Mexican republic. No. 1 was issued Jan. 7, No. 2 Jan. 21. It is a technical & professional medium rather than a music newspaper. The address is: Revista Musical Mexicana, Apartado 2805, Mexico, D.F.

A Nice Little Note

• The Mexican conductor and composer, Carlos Chavez, was forced to cancel his engagements to conduct the Boston Symphony concerts Feb. 27 & 28. A.F.L. musicians didn't like it. Nice way to win pan-American friendship in these days when it's so important.

Grand Rapids, Mich.

• Dr. C. Harold Einecke's third annual Bach festival Jan. 17, 18, 19, drew over 3500 attendance, all paid. About a thousand attended the opening Bach recital by Joseph Bonnet. Dr. Einecke gave a private recital in the Duffy residence, Grand Rapids, and has been engaged to play the dedicatory program in the First Dutch Reformed, Grand Haven.

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V—VOICE: An entity of tone under one control, one or more ranks of pipes.

R—RANK: A set of pipes.

S—STOP: Console mechanism controlling Voices, Borrowers, extensions, etc.

B—BORROW: A second use of any Rank of pipes (Percussion excluded).

P—PIPES: Percussion not included.

DIVISIONS

A—Accompaniment	h—harmonic
B—Bombarde	hc—high C*
C—Choir	l—languid
D—Antiphonal	m—metal
E—Echo	m—mouth-width
F—Fanfare	mc—middle C*
G—Great	o—open
H—Harmonte	pf—prepared for
I—Celestial	r—reeds
L—Solo	rs—repeat stroke
N—String	2r—two rank, etc.
O—Orchestral	s—scale
P—Pedal	s—sharp
R—Gregorian	s—spotted metal
S—Swell	s—stopped
T—Trombone	sb—stopped bass
U—RUEckpositiv	ss—single stroke
V—Positiv	t—tapered to
Y—Sanctuary	t—tin
VARIOUS	tr—triple
b—bars	tc—tenor C*
b—bearded	u—cut-up
b—brass	uc—upper C*
bc—bottom C*	unx—unexpressive
c—copper	w—wind-pressure
c—cylinders	w—wood
cc—cres. chamber	wm—wood & met.
d—double	z—zinc
f—flat	"—wind pressure
fr—free reed	"—diam. of pipe
h—halving on	"—pitch of lowest
	pipe in the rank

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4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.

14"—Diameter of cylindrical pipe.

41—Scale number.

42b—Based on No. 42 scale.

46-42—46-scale at mouth, 42 at top.

2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.

2/9m—Mouth-width covers 2/9th of circumference of pipe.

1/4u—Mouth cut-up is 1/4th.

17h—Scaled to halve on the 17th note.

Dynamics indicated from ppp to fff.

Order in which details are listed: Dynamic strength, wind-pressure, scale, details, number of pipes.

*b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top c⁴ is still above the high octave but need not be considered here; each octave begins on C and ends on B.

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